Kine Weekly

WINNER OF THE PAYBOX OLYMPICS!

MGM PRESENTS THE SPECTACULAR ADVENTURES OF THE GREATEST ATHLETE OF ALL TIME!

STEVE REEVES as THE

GIANT OF MARATHON

IN FABULOUS COLOUR

Each move brings him nearer to his relentless opponent-TIME!

CURT JURGENS

CLAIRE BLOOM

JOHN MILLS

THREE MOVES TO FREEDOM

Based on the novel "The Royal Game" by STEFAN ZWEIG

WITH

ALBERT LIEVEN MARIO ADORF

KAREL STEPANEK ALAN GIFFORD

Screenplay by Harold Medford & Gerd Oswald

Produced by LUGGI WALDLEITNER

Directed by GERD OSWALD

RELEASED BY RANK FILM DISTRIBUTORS LIMITED

AMBOO
SA TED NUTS
The
orld's Best!

Kine Weekly

LARGEST NET SALE : OVER 4,650 COPIES WEEKLY

Certified by the audit bureau of circulation

No. 2,761 Thursday, September 1, 1960 Vol. 520

Everyone loves
Lyons Maid

NEWS HIGHLIGHTS . . .

ABC plans drive-in cinema at Surrey racecourse

ABC hopes to open Britain's first drive-in cinema next year at Sandown Park racecourse, in Surrey. The company has been negotiating with the directors of the racecourse and the project has been approved in principle.

Planning permission for the drive-in is now being sought. Exact details of the cinema are not yet available but it has been stated that the screen could stand at the edge of a large open space on the far side of the course from the stands.

It has not yet been decided what the admission charges will be. How soon work will be started on the cinema—it would have room for about 1,000 cars—depends entirely on how quickly planning permission is granted by the local authority, if at all.

More labour trouble in America

FILM INDUSTRY workers in America are fighting against runaway productions—films deliberately scheduled for filming abroad by stars and producers who, it is claimed, see a chance to save on labour costs or federal taxes.

Latest move, cables KINE'S New York correspondent, Mel Konecoff, is that the American Federation of Musicians (265,000 members) has made preparations to side with IATSE and the Hollywood AFL Film Council in the campaign against "runaway productions."

AFM president Herman Kenin has pledged his support to IATSE president Richard F. Walsh. Mr. Kenin, speaking for a group of entertainment unions other than the AFM, pledged further support "to halt runaway film and music production designed to exploit free world entertainment unions by pitting them against each other across international boundaries."

A cameraman's branch of IATSE has also been campaigning against American stars who have been working and living abroad to escape or reduce their American tax payments.

'Spartacus' goes to Metropole

THE Bryna Production, "Spartacus," released by Universal-International through Rank UD, is to open at the Metropole, Victoria, on December 7. Filmed in Technicolor and super Technirama-70 and based on Howard Fast's novel, it stars Kirk Douglas, Laurence Olivier, Jean Simmons, Charles Laughton, Peter Ustinov, John Gavin, Tony Curtis and Herbert Lom.

Kirk Douglas was the film's executive producer. Edward Lewis produced and Stanley Kubrick directed.

Production talks this month

THE first meeting between producers and the CEA to examine the proposal that a joint committee be set up to discuss ideas and views on film production and exhibition is expected to be held at the end of this month (September).

CEA general secretary Ellis Pinkney was in contact with the BFPA and FBFM this week to arrange a date for the meeting.

It is expected that about this time the meeting between the producer organisations and the FFU to discuss details of co-production agreements, before producers meet the Board of Trade on the subject, will take place.

Date of this meeting has been delayed by the holiday period.

Movietone fashion exclusive

MOVIETONE NEWS has exclusively filmed the Paris autumn fashion collection in colour. It is the first time the fashion parade has been filmed in colour for a newsreel.

The fashion feature will be the main item in the Movietone News which goes out today, Thursday, running for 200 feet—one-third of the total reel.

RANK PROFITS CONTINUE TO SOAR

FOR the second year in succession, The Rank Organisation accounts show a large increase in the gross trading profit. Preliminary figures of the consolidated profit and loss account for the 52 weeks ended June 25, 1960, reveal a trading profit of £6,467,003 compared with £5,634,989 last year when the profits were up by over £1 million.

The dividend on ordinary and "A" ordinary shares is increased by five per cent. to 15 per cent. And the directors recommend a free bonus issue to ordinary and "A" ordinary shareholders of one "A" ordinary share for every 10 ordinary or "A" ordinary shares held.

Depreciation, audit fees and interest payable account for £3,087,774, against the 1959 total of £3,108,995. Taxation amounted to £1,961,271, compared with £1,787,847 last year.

Outside shareholders' share of subsidiaries profits is given as £1,322,544, against last year's £1,027,742, and non-trading and extraneous profits after deducting amounts attributable to outside shareholders is put at £25,509, compared with £182,672.

Profit attributable to shareholders in The Rank Organisation more than doubles. It rises from £352,153 last year to £744,458.

Subsidiaries

Of the subsidiary companies, Gaumont British shows a trading profit of £3,124,732 compared with £2,833,291, with a dividend on ordinary and "A" ordinary shares of 17½ per cent., against 12½ per cent. last year.

Profit attributable to the interests of shareholders in Gaumont British rise from £718,505 to £982,189. Outside shareholders' share of subsidiaries' profits is given as £695,356, against £507,980.

A drop in the trading profit from £634,320 last year to £583,202 this year is shown in figures for Rank Television and General Trust.

This was the only subsidiary to show a drop

continued on page 26

Good news for Wolfe Cohen

WARNER-PATHE'S "Ocean's Eleven" has broken every record—in advance bookings, admissions and receipts—in the 22 years' history of the Warner Theatre.

That was the good news which awaited Wolfe Cohen, president of Warner, when he arrived in London on Tuesday for talks with his British executives.

"Ocean's Eleven" took £2,000 more in its first five days than any film shown at the Warner.

Viewpoint

CAUSE FOR CONFIDENCE

THE annual publication of The Rank Organisation accounts can always be regarded as a reliable pointer not only to the general prosperity of the Rank empire itself, but to the prospects that may be available to the whole of the industry in this country.

By this token, the information released this week represents one of the most cheering pieces of news that we have had for a considerable time.

For the second year in succession, the Organisation's gross trading profit has risen substantially, though the increase is not quite so large this year as in the previous twelve months.

Future approach

However, the increase is certainly large enough to warrant a most confident approach to the immediate and far-reaching future.

The decision to increase the dividend to 15 per cent.—a 50 per cent. increase on 1959—and, even more significantly, the decision to make a free issue of stock are sure signs that the board of directors of the parent organisation foresee a continuation of the resurgence of fortune that has come about since the darker days of not so very long ago.

Analysing the accounts it is interesting to note that, whereas Gaumont British shows an increased gross profit, Odeon Theatres and Odeon Properties are both down, though only slightly, on last year's profits; but PCT has jumped up nearly a million.

The fact that one large concern such as The Rank Organisation is doing well is not, of course, much comfort to the smaller man who is finding it difficult to make ends meet; but it is at least strong evidence that our industry is certainly not dying.

KINEMATOGRAPH WEEKLY

Editor: William G. Altria, Hon. FBKS

Advertisement Manager: Stanley C. Collins

Editorial: 189 High Holborn, London, W.C.1. Telephone Chancery 3344

Advertising: 96 Long Acre, London, W.C.2. Telephone Temple Bar 2468

Publishing: 6 Catherine Street, London, WC2. Telephone: Temple Bar 2468

Telegrams: Kine. Southernwood, Rand, London. Cables: Kineweek, London

Supplements: Ideal Kinema, published monthly; Kine. Studio Review and Kine. Sales and Catering Review, each published six times a year

PUBLISHED BY ODHAMS PRESS LTD.

Long Shots

AT LEAST two items were expected to provoke discussion at the meeting of the CEA's finance and management committee on Wednesday this week—toll-tv and subscriptions.

The question of toll-tv, of course, arises in this instance out of the resolution by the Yorkshire branch asking for more details on the subject.

What further details can usefully be given at the moment are not clear, but toll-tv is, without doubt a problem, or, for some, a proposition that will not suffer harm by further airing and examination.

\+ + +

THE question of CEA subscriptions is also one that has been exercising the debating powers of the branches, who have advanced varying suggestions on how the gap shall be bridged; the task of the finance committee is to decide the fairest way of apportioning the burden. The new subscription rates are due to take effect next January.

\+ + +

AS I mentioned last week another subject that is likely to be on the agenda is the new KRS standard licensing conditions, and associated with it, the whole question of a reorientation of the general release pattern, preparatory to the joint CEA-KRS meeting today.

\+ + +

AN EVENT that should excite the interest of everyone in the industry was taking place on Wednesday this week—the annual meeting of the Cinematograph Trade Benevolent Fund.

In their report, Lord Rank and Ralph Bromhead acknowledge that some sections of the industry are having a difficult time, but point out that the needs of the CTBF, largely for this reason, remain at a very high level.

The report points out that the Sir Arthur Jarratt Memorial Fund inaugurated in September 1959 has now reached about £23,000, but this is only half way to the target fixed by the committee; income from the fund is already being used for the support and education of "children of the industry."

The Council has accepted estimates for building six modern cottages in the grounds of Glebelands, which will be financed from the C. M. Woolf Memorial Fund; the cottages are to be used partly for gardening staff (who urgently need accommodation) and partly for housing retired members of the industry.

\+ + +

THIS, of course, is in addition to the vast amount of help that the CTBF gives to individuals each year as a regular part of its inestimable service.

For this reason some of the items in the account of income and expenditure for the year that ended on March 31 make sad reading.

On the expenditure side relief granted totalled £44,554, as compared with £50,518 in 1959, but administrative expenses (despite every economy) have gone up from £8,300 to £9,057, and, in addition, the non-recurrent expense of the move to Royalty House had to be met.

Looking at the income side we find that do... tions, the contribution from Cinema Benevo... Day and S.O. contributions all show a d..., but, happily, more money than last year ... in from special events and charity performa...es.

On balance, the excess of expenditure over income was £21,591, compared with £26,047 the previous year.

\+ + +

THE need for a larger, steady income for the CTBF is thus self-evident, and Lord Rank and Mr. Bromhead make an appeal which I hope, will meet with an instant response.

They believe that a great additional source of revenue could be realised if the staffs of more firms in the industry followed the example of those who have already agreed to have weekly deductions for the CTBF made from their salaries and wages.

\+ + +

THERE is no doubt that the Variety Club race day at Sandown Park, Esher, has now established itself as one of the outstanding events in the sporting calendar.

Saturday's meeting was favoured with sparkling weather that brought something like 20,000 spectators to the course and raised the remarkable total of close on £20,000.

Four of the sponsored races (representing £13,000 in stake money) were televised and, indeed, the event was, in addition to its charitable object, a fine bit of publicity for Variety, as the national Press was loud in praise of the arrangements, one racing correspondent going so far as to say that this was how a race meeting should be run.

This was a well-deserved compliment for the organising committee, led by Irving Allen and Nat Cohen, and for the special brochure prepared by Clifford Jeapes and his committee, which brought in £5,000.

Incidentally Nat Cohen had also a ...ore tangible reward; he and Chief Barker ... nty Berman each had a very, very pleasant win on the tote double.

There was, of course, a good turn-out of Variety members. Among those whom I s... tted in the crowds were Dave Bickler, ... rt Levy, Fred Hutchinson, C. J. Latta and D... kie Pearl.

For the general public there was the a... d attraction of a large number of stars of ... li branches of show business. Among them ... e Virginia McKenna and her husband ... l Travers, Anne Heywood, Ted Ray, Ron ... Shiner, Jeff Chandler, Sidney Tafler, Joy S... ton, Jimmie Wheeler and John Turner.

\+ + +

MOVIETONE news has every reason to fe... pleased with its colour film of the Paris autum...

fashio[illegible]lection, which is the principal feature in the [illegible]reel which goes out today, Thursday.
To [illegible]ble to include it in colour in a reel so soo[illegible]ter the new fashions were announced this w[illegible]is a considerable achievement and points [illegible]efforts being made by our newsreel men t[illegible]ep right up to date with their coverage.
It is [illegible]first time this important fashion event has b[illegible]filmed in colour for a newsreel and is the [illegible]mination of long planning by the Movietone [illegible]. The fashion material will constitute one th[illegible]of the total footage of the reel.
"It [illegible]he most sensational development in colour [illegible]newsreels yet," commented a delighted J. L. [illegible]sden, Movietone's news and production manag[illegible]on Tuesday.

\+ + +

INTERESTING assignment for Reg Jackson and h[illegible]new company, Jackson Associates, is as public relations consultant and advertising agent to Twickenham Studios.
He tells me that the new building at the studios is going along well and we can expect an official opening ceremony in about two months' time.

\+ + +

SINCE the announcement of the launching of the Unifilms group of companies last week, Lionel Clyne, Carl Stack and Bruce Newbery have been overwhelmed by messages of congratulation and good wishes.
The volume has been such that Lionel has asked me to express thanks through this column, as it is impossible for him and his colleagues to acknowledge them all immediately.

\+ + +

ON MONDAY John Croydon will be joining the Film Producers Guild.
New British film producers have had a more varied background in film making than John. Like many others he entered production as an accountant in 1931, in his case as a location accountant at Gainsborough. After that he was studio manager at Gaumont British and at Gainsborough; then successively construction manager at MGM, Elstree, production manager for Irving Asher; production supervisor at Ealing, where he graduated to associate-producer on such films as "Champagne Charlie," "Dead on Night," and "Nicholas Nickleby"; producer in charge at Highbury; and production supervisor for Coronado.
Since 1950 he has been producer or executive producer on a number of British and American films, notably "White Corridors," "One Wild Oat" and "The Entertainer."

\+ + +

THE practice of film producers personally acting behind the production of their own films is being taken a step further by the enterprising Boulting Brothers.
In collaboration with the British Lion, they are, I am told, going to offer members of the public a £500 cash prize for a description of Agnes Laurent, French star of "A French Mistress," which opens at the Plaza, Piccadilly today, Thursday, and which will be generally released on September 19.
The description must be in four words or less and, in typical Boulting fashion, they add the caution that it must be printable!

\+ + +

THANKS to the enterprise of Metro's Ron Lee, probably responsible for more ingenious publicity gimmicks than anyone else in this industry, I am now the proud possessor of one of the new GPO desk telephones, in modern styling and appropriately in a colour described as Concord blue. When installed it is a daily reminder that Metro is handling the new musical comedy "Bells Are Ringing."
Another bright stunt for this film is the circulation of plastic discs which can be fitted round the dial of a telephone to make it easier to pick out the letters and numbers when dialling. The legend imprinted on this is: "You get the best numbers in MGM's 'Bells Are Ringing'."

\+ + +

NEWS that the Eastman Color featurette, "A Man of Certain Glory" has been chosen for showing at the Cork festival, has a special personal interest.
It was some considerable time ago now that Bob Hawkins, who will be remembered as stills cameraman at Elstree, but who has since created his own production facilities company in Lusaka, asked me to help him find a partner in England for a film-making venture he had in mind. I put him in touch with Ted Jarratt and they made a deal.
"A Man of Certain Glory" tells the story of Livingstone's journey of discovery through unexplored Africa. It was produced by Ted Jarratt, under the banner of his own company, Edward Jarratt Films, with Barbara Emory as associate producer, and was directed and photographed by Bob Hawkins. The story and narration were written by Alan Burgess (who wrote the book, "Inn of the Sixth Happiness") and are spoken by Tom Fleming and Russell Napier.
The film is being distributed by RFD.

\+ + +

BUSINESS appears to be very bad in Canada, according to a letter received this week from Louis Mannix.
Having completed 40 years with Leeds and District Picture Houses, Louis is having a three-months break, and so far has visited Ottawa, Winnipeg, Medicine Hat, Vancouver and Victoria, in Vancouver Island. He has also made travelling acquaintance with the States of Idaho and Washington, and his future itinerary includes Edmonton, Winnipeg again, Toronto (where he hopes to investigate Telemeter) and Montreal. He aims to be back in this country on September 16.
Of exhibition in Canada he reports sadly that over 1,000 cinemas out of a total of about 1,800 have closed. There is an obvious shortage of product and old films and late runs are commonplace; in these circumstances he was surprised to find that there seemed to be very little interest in British films, which, he rightly argues, would serve well to fill the gap.

\+ + +

WHILE he was on his way back from Vancouver Island, Louis ran into Walter Garling, formerly with RCA in London and who, I am glad to hear, was well and happy.
Louis, however, gives not such good news about another old acquaintance, A. A. Richardson, who will be remembered in technical circles here: he was with Gaumont, as it then was, and later with Kalee.
Richie, it appears, has had a very serious operation and is still in hospital: he is, however, making progress, though, I gather, he still has a long way to go to recovery. If any of his friends here feel inclined to cheer him up they can write to him at Room 465, St. Paul's Hospital, Vancouver.

\+ + +

FRIENDS and comrades of Clarence Lewis were gathering at Southsea on Wednesday this week for a sad celebration—a farewell luncheon.
Clarence is retiring from MGM after being the company's South Coast representative for 33 years: and his association with the industry goes back even further than that.
To his personal regret, Douglas King, MGM's general sales manager could not get down to the luncheon, but he was being represented by his assistant, Lester Brooks.

\+ + +

THE SCMA will miss the services of George Reddish, Sheffield and district branch secretary, who has left the industry and bought a business of his own in Blackpool.
George, one of the founder members of the SCMA, was manager of the Adelphi, Sheffield, for the past two years. Previously, he managed the Roscoe Picture House, Sheffield. — **The Stroller.**

To mark the inauguration of the Unifilms group of companies, the directors held a press conference at the Albemarle Club. L. to r.: Bruce Newbery, director in charge of production; Carl Stack, director in charge of sales; Lionel Clyne, managing director; John Lyons, a director of the group

News of the Week

Rank opens its new Odeon at Hemel Hempstead

TWO references to television were made during the gala opening of The Rank Organisation's new Odeon cinema at Hemel Hempstead on Monday.

The first came from John Davis, who stated that he did not subscribe to the view that as a result of television the cinema's part in the entertainment world was almost finished.

The industry was certainly changing its face and there had been many drastic changes since The Rank Organisation was first attracted by the Hemel Hempstead Development Corporation to build the cinema in 1955.

Important

The cinema would continue to play an important part by showing the sort of entertainment which could only be seen in such theatres as the new Odeon.

Coun. Mrs. G. D. Marshall, mayor and bailiff of Hemel Hempstead, also spoke of television before she cut the tape which officially opened the new cinema.

Hemel Hempstead, she said, had its forest of television aerials like any other town, but the public would come out to the cinema if the new and unique techniques of the large screen were used to the full. She asked for a "bolder" approach on the part of producers in using these techniques.

Mrs. Marshall ended her remarks with an appeal to John Davis for help—to see if something could be done to ensure a bus service which would get people home after the evening's programme!

Personalities

The personalities on stage were introduced by the new Odeon's manager, Roy Girdler and included Mrs. John Davis, Kenneth Winckles, assistant managing director, The Rank Organisation and Mrs. Winckles, Harry Weedon, who designed the theatre, Henry Wells, chairman of Hemel Hempstead Development Corporation, and Mrs. Wells.

Well before the start of the evening's ceremony large crowds gathered around the theatre to watch the guests walk in on the red carpet lined by a nurses' guard of honour. They were delighted by the arrival of Leslie Phillips, star of the evening's film "Doctor In Love." He drove up in a large yellow vintage car which is used in the picture.

Later he and Virginia Maskell, who is also featured in the picture, made personal appearances on the stage. Leslie Phillips' appearance took the form of an interesting, often comic, question and answer interview conducted by manager Girdler.

The evening's programme over, guests went on to the nearby Adeyfield Hall where Mr. and Mrs. Davis were the hosts at a reception.

The new Odeon seats 1,148 people in a single-storey auditorium. Good viewing has been ensured by placing approximately half of the seating on 5ft. steppings at the rear of the auditorium and the remainder on a ramped floor.

The layout permits an almost horizontal "throw" from the projection room—equipped with two of the latest type G.K.21 projectors—thus preventing any picture distortion. The high definition screen completely fills the 63ft. proscenium opening.

There is a stereophonic amplification system included in the sound reproduction equipment, and in the auditorium are ten effects speakers.

Hard of hearing patrons can be seated in any part of the auditorium with small transistorised receiver units, without connecting cords, in which the entire receiver is incorporated in a handset.

'Ben-Hur' reaches Birmingham

"BEN-HUR," MGM's William Wyler presentation, is to have its first British showing outside London today, Thursday. It will be given a gala premiere at the ABC Bristol Road, Birmingham, at 6.45 p.m. All seats for the show have been sold.

Among the personalities attending the Birmingham premiere will be the Lord Mayors of Birmingham and Coventry; the mayors of Worcester, Walsall, Warwick, West Bromwich, Solihull, Smethwick, Lichfield, Wolverhampton, Leamington Spa, Kidderminster and Dudley; and the Bishop of Aston.

Following the premiere, "Ben-Hur" will be presented daily at the ABC Bristol Road and there will be matinees on Wednesdays and Saturdays. There will be one performance on Sundays. All seats will be bookable.

Party organisers in the Birmingham area are being given every assistance when arranging bookings. The Bristol cinema will also present special students' shows of "Ben-Hur," similar in style to the successful series now running at the Empire Theatre. These will start on Tuesday, September 20, and will be held every Tuesday.

Next Thursday (September 8) "Ben-Hur" will have a gala premiere at the Ambassador, Dublin. On September 19, "Ben-Hur" will open in Glasgow, at the ABC (Regal), with a gala premiere.

Pathe Equipment has imported special prime and anamorphic lenses from Panavision Incorporated, Los Angeles, for installation in the cinemas.

Weston S.O reduction

Weston-super-Mare cinemas, Odeon, Gaumont and Central, have persuaded the local magistrates to reduce the S.O. levy from 4 per cent. to 3 per cent.

Entries pour in for 'Goliath' contest

A large number of entries has been received for the Anglo Amalgamated—KINE. "Goliath" showmanship contest.

The competition is divided into two sections—one for ABC circuit managers and the other for the managers of all other cinemas playing the film.

In both the ABC and other managers' contest, the prizes are as follows: First, £100; second, £50; third, £25. In addition, a special prize of £10 will go to the district manager of the winning theatre of the contest. In the section for other managers there will be a fourth prize of £10.

ABC managers should send their campaigns through the normal channels to ABC publicity department. There is no need to compile a duplicate campaign for entry in the contest.

Managers of theatres other than ABC should mark their campaigns Anglo-KINE. Showmanship Contest, and forward them to Anglo Amalgamated Pictures, Hammer House, 113, Wardour Street, London, W.1.

Eidophor demonstration for Photokina

EIDOPHOR, the system that will project a live television picture on to a cinema-size screen, will be displayed in the Philips auditorium at Photokina, when the exhibition opens in Cologne on September 24. Frank Durban, chairman and managing director of J. Frank Brockliss, will be there to demonstrate the system.

Eidophor, the result of 20 years of research, is the product of Eidophor, Ltd., a company jointly owned by Philips and by a Swiss firm, CIBA, of Basle. It does not depend for the illumination of its picture upon light emitted from the phosphor of the cathode-ray tube, and this serves only to produce an image that modulates the light from an 1,800W Xenon lamp.

BFFA pays out at 40 per cent

THE ninth interim allocation of the British Film Fund Agency for the third year will again be at the rate of 40 per cent.

Distributors' earnings for the five weeks ended June 30, 1960, are given as follow:

Low cost films eligible after multiplying by two: £76,896; low cost films not eligible for two times rental: £5,206; high cost films including newsreels: £711,922; films over 3,000 feet: £794,024; films under 3,000 feet after multiplying by 2½): £128,060.

Levy collections paid to the Agency by HM Customs and Excise to August 6, 1960, approximately covering entertainments to July 30, 1960: £365,200.

AKC Screen Advertising

IT IS POINTED OUT that the statement issued by Lionel Clyne's new company declaring that Uniforms (Advertisers) Ltd., would act as contractor to the AKC for screen advertising, refers to the corporation's cinemas overseas.

PAC (Advertising) Ltd., continues to hold the advertising rights for AKC cinemas in the United Kingdom.

Fran[illegible] Koval at Venice

Ol[illegible]mpic games and television hit ill-fated festival

THE 21st Venice Festival doesn't seem to stand under a lucky star. First, there's the competition of the Olympic Games which means fewer holidaymakers on the Lido and fewer seats sold in the Festival Palazzo because of the competition of television.

Then there's been the violent and extended press campaign against the appointment of Emilio Lonero, the new director, who is accused of being a tool of the Vatican. This has brought enormous prejudice to this international event, repudiated now by many liberal Italians—prominent directors and scriptwriters among them—as being reactionary.

Since Minister Tupini, responsible for appointment, resigned some months ago, there have been demands for Lonero's dismissal.

Last Friday the ANAC (Association of Film Authors) issued a communique protesting against the government attitude and appealing to film directors, writers and musicians not to attend the festival.

At the moment of writing it is not certain yet how far this appeal will be followed. In the circumstances the organisers, undisturbed by the commotion, put on a brave show.

On Wednesday the festival opened with a gala performance of the French ballet film, "Mademoiselle," shown out of the competition.

Gay sketches

Beautifully photographed in Technicolor-Technirama, the two dramatic and two gay sketches, charmingly introduced by Maurice Chevalier, were received by the public with a storm of applause in the presence of the principal dancers, Cyd Charisse, Zizi Jeanmaire, Roland Petit and the British director, Terence Young.

The majority of the critics, while objecting to the excessive length, praised the film's artistic standard.

At a press conference, Terence Young stressed the time shortage for preparing the festival print, which still needs cutting, and paid tribute to the splendid work of the London Technicolor Laboratories.

Trade personalities were present in strength. For the first time a special office was opened to promote contacts and publish names and addresses.

First function of importance to the trade was a cocktail party given by Italian producer Goffredo Lombardo in honour of Joseph Levine, U.S distributor, to celebrate their co-production agreement, according to which Levine invests in Rome-based productions and acquires world distribution.

Overjoyed by the London success of "Hercules Unchained," Levine declared that he will spend another £150,000 on British publicity of two forthcoming pictures, "Thief of Bagdad" and "Last Days of Sodom and Gomorrah."

Lombardo expressed satisfaction at the prospect of opening up the U.S market for his productions.

Among personalities present were Ilya Lopert, Nat Golden of the State Department, Nicola de Pirro, Ministerial Chief Italian show business, Stuart L. Bacon, Phil Kutner, Steve Pallos.

continued on page 26

Kenneth Hargreaves (right), managing director of Columbia, was host at a party in Edinburgh, following the presentation of the Charles Schneer production for Columbia, "I Aim at the Stars," which launched the Edinburgh Festival. Seen at the party (l. to r.) are Herbert Lom, who plays an important part in the film; director J. Lee Thompson; Curt Jurgens, who plays the role of von Braun; Cia Scala, who co-stars, and producer Schneer

ALLEN WRIGHT REPORTS FROM EDINBURGH

Trevelyan praises the industry

SAM WANAMAKER, celebrating his first appearance in films for four years, attended the world premiere of "The Criminal" (Anglo Amalgamated) at the Edinburgh Film Festival on Sunday. German actress Margit Saad and the director Joseph Losey were also at the premiere at the Regal.

Britain's only feature entered at the Festival is a tough, uncompromising view of prison life which was made without the co-operation of the Home Office.

This is scarcely surprising for it shows what grim, antiquated institutions most of our prisons are, and it is critical of the type of man who is attracted to the present service.

Baker's best

Stanley Baker gives probably the best performance of his career as a hardened criminal who carries out an ambitious racecourse robbery on his release from prison.

He is betrayed by his associates and sent back to jail where he dreams of the day when he will collect his loot. But the vast cobweb of criminal society holds him captive more surely than the jail.

The picture is a protest against the soul-destroying effect of our penal system.

The secretary of the British Board of Film Censors, John Trevelyan, paid a visit to the Festival last week and had a frank discussion with the press. He praised the British film industry for its sense of responsibility and said that most of his problems were caused by imported films. The Board was more concerned with violence and brutality than with sex, he said.

He understandably would not be drawn into the controversy over the rape scene in Ingmar Bergman's new film "The Virgin Spring."

Asked if he would like to see a new category of films for showing to people over the age of 21, Mr. Trevelyan said it would not be practicable.

It was difficult enough to judge whether a patron was over 16 and he was most impressed by the conscientious way in which cinema management enforced the X certificate stipulations.

Mr. Trevelyan was attending the meeting of the advisory council of the Cinema Consultative Committee which, he said, was making a survey of the effects of films on young people.

First feature

American author Barnaby Conrad presented his first feature film "Flight" at the Cameo on Saturday. Based on a Steinbeck story it was made by a small independent group in San Francisco and filmed entirely on location in the Monterey peninsula.

The Regal was packed on Sunday afternoon for the annual programme of Scottish films presented by the films of Scotland Committee.

It now has 22 films, but none better than "Seawards, the Great Ship," directed by the young American Hilary Harris. This fine account of ship building on the Clyde received a great ovation from the audience.

Three of the best films in the Festival so far have come from Holland, Czechoslovakia and Poland. I found the Dutch feature documentary "Fiery Love" even more lively and colourful than "Black Orpheus" made in Dutch Guiana.

Impressive

The Czechoslovakian feature "Romeo, Juliet and Darkness" is one of the most impressive films to have come from that country. This story of a student who shelters a Jewess in German occupied Prague has immense tension. There is no violence in the film but an overwhelming sense of fear.

Polish director Andrjez Munk led his country's delegation to the Festival and his satirical comedy "Bad Luck" was easily the best of the three Polish features.

The Festival ends on Sunday with the showing of "Song Without End" which Dirk Bogarde is expected to attend. He plays the composer Franz Liszt in this Columbia production which opens in London the following day.

World Markets

Market analysts forecast a record gross in 1960

NEW YORK.—"Total motion picture theatre gross may reach an all-time high for the year 1960," declared Albert E. Sindlinger, president of Sindlinger and Company, market analysts.

"Despite the fact that attendance at the nation's motion picture theatres in the first seven months of this year ran 6.5 per cent. behind the same period in 1959," Mr. Sindlinger said, "the nation-wide theatre gross has already reached the 1946 level, the motion picture industry's peak year.

"This apparent paradox has been caused by the fact that the average admission price in 1960 is averaging 69 cents.

"In 1959 it was 60 cents, when 224 films brought in a theatre gross of 1.361 million dollars, only 12 per cent. less than 1946's record, 1,499.5 million dollars."

Attendances

"Theatre attendance is again on the upswing," Mr. Sindlinger went on to say. "In the last week of July, the nation's motion picture theatres played to more people than at any time in the last four years. Early August attendance is ahead of the same period in 1959.

"These circumstances, coupled with the fact there will be at least five more advanced admission pictures released before the end of the year, lead us to estimate that the nation-wide theatre gross could reach 1.500 million dollars or more in 1960.

"Since the motion picture public is becoming more and more selective each year," Mr. Sindlinger stated, "it will readily pay advanced prices to see the motion pictures it wants to see the most. Individual motion pictures today can bring in more money to the nation's box-office and return more film rental to the producer than ever before."

\+ + +

AN AGREEMENT whereby National Telefilm Associates will distribute the first group of post-'48 20th Century-Fox motion pictures made available to television was announced by Spyros P. Skouras, president of Fox and Oliver A. Unger, NTA president.

The agreement calls for NTA to release for telecasting 27 post-'48 features, which are a part of a new package of 81 motion pictures acquired by NTA from Fox. Fifty-four films are pictures produced prior to 1948.

The total price for the new package was in excess of four million dollars.

In the past five years, prior to this new agreement, Fox made available to television, through NTA, 471 features. The newer releases will be offered to TV stations throughout the U.S for dates commencing January 1, 1961.

Listed among the post-'48's sold are such well-known titles as "All About Eve," "Come To The Stable," "The Gunfighter," "A Letter To Three Wives," "Twelve O'Clock High," "Pinky," "Down To The Sea In Ships," etc.

It was also revealed that United Artists has also made available a group of 26 post-'48 features to a subsidiary, United Artists Associated, which handles distribution and sales to television.

\+ + +

WARNER BROS. Pictures, Inc., and subsidiary companies report for the nine months ending May 28, 1960, a net profit of 4.577,000 dollars after a provision of 4,500.000 dollars for federal income taxes.

The net profit (not including the net profit of 6,500,000 dollars on the sale of the company's ranch) for the corresponding period last year amounted to 7,249,000 dollars after a provision of 4,650,000 dollars for federal income taxes.

The nine-month net profit this year is equivalent to 3.05 dollars per share on the 1,499,900 shares of common stock outstanding after deducting 343,396 shares held in the treasury.

The previous year saw 4.57 dollars per share offered on 1,585,196 common stock then outstanding after deducting 897,051 shares held in the treasury.

Film rentals including television, sales, etc., amounted to 66,392,000 dollars, dividends from foreign subsidiaries not consolidated were 881,000 dollars and profit on sales of capital assets was 430,000 dollars for the nine months ending May 28, 1960, compared with 62,084,000 dollars, 1,126,000 dollars and 797,000 dollars respectively for the nine months ending May 30, 1959.

During the three months ending May 28, 1960, the company purchased 21,600 shares of its common stock at a cost of 924,000 dollars and three employees exercised options to purchase 17,500 shares of the company's common stock.

\+ + +

IN ORDER to get bookings in smaller theatres, a Cinerama spokesman disclosed that one booth instead of three separate booths will be used in the projection of Cinerama subjects. The first such booking has been scheduled for "This Is Cinerama" into a New Jersey theatre.

Three projectors are still being used but they are housed within a single projection booth mainly because of the economic factor involved.

\+ + +

UNIVERSAL PICTURES is revamping its 1960-61 shorts subjects releasing programme according to F. J. A. McCarthy, assistant general sales manager, who supervises the company's short subject distribution.

Cartoon maker Walter Lantz is increasing his production by a third, which means Universal will distribute 19 new colour cartoons by Lantz instead of 13 which has been distributed annually over the past several years. Six Lantz subjects will be re-issued additionally.

The new Lantz cartoons are being produced so that they can also be projected with an anamorphic lens thus making them adaptable to all types of theatre programmes.

There will also be two new two-reel specials and eight new one-reel colour specials as well as 104 issues of the newsreel, reported Mr. McCarthy.

TECHNIRAMA
THE IDEAL PROCESS
for
70 mm. ROAD SHOWS
(with 6 channel stereophonic sound)
and
35 mm. RELEASE PRINTS
A PRODUCT OF TECHNICOLOR

£100,000 CAMPAIGN FOR 'GORGO'

Maurice and Frank King announce that they will spend £100,000 on a mass promotion campaign for the British saturation openings of their new film, "Gorgo" this winter. MGM is releasing.

German market will get 520 films next year

BONN.—Distributors operating in West Germany have announced a total of 520 feature films for the 1960-1961 season.

Nine "major" German companies announced a total of 105 new feature films for the period. This is supplemented by 14 projects originally planned to be completed for the 1959-1960 season, but which were postponed.

German companies, too, announced an additional 63 feature films made by independent producers in other countries.

There are currently nine non-German "major" distributors operating in the German market. These companies are offering a total of 208 imported pictures, including films from Hollywood and from London, to German exhibitors for the coming season.

This adds up to an overall total of 390 feature films from German and non-German "majors." Another 130 features are announced by smaller companies operating in Germany.

There is a strong chance that re-issues may supplement the new films to a considerable degree. According to estimates, there will be about 100 re-releases. The older pictures are generally booked by smaller houses and if there are top-quality films from recent years available, by large first-run houses as well. The re-issues are often used as gap-fillers when German distributors do not come up with some of their planned films.

German exhibitors' principal concern about the new films is the lack of outstanding dramatic pictures for the new season. There will be

comedi detective stories, 11 musicals and seven themes among coming German-languag ctures.

\+ + +

FRE RR VON OSTMAN, spokesman of the bo of UFA, largest West German motion picture ncern, has announced that the com-pany w be reorganised and that unprofitable branch nd activities will be cut out. UFA will, h ver, remain active in its "principal fields peration," Mr. von Ostman said. No details announced yet.

Ger observers believe that one of the first moves ill be a merger between UFA's dis-tributi organisation and the distribution set-up of varia Filmkunst, second largest German motion icture concern.

Spok men of UFA and Bavaria have denied, howev that an outright merger of the two concern as a whole is being planned. The two organisations are already now owned by almost identical groups of banks and industrial interests.

UFA is active in production of feature films, newsreels, documentaries, exhibition, export and motion picture equipment sales. Most critical situation exists, according to German observers, in the motion picture production activities of UFA and in the export field. There is a strong chance that UFA and Bavaria Filmkunst might co-ordinate activities in these two fields later on.

Current feautre film production plans for the 1960-1961 season at UFA will not be affected by any changes in the concern's structure. The UFA export pattern might change, however, after the next season. This could affect, in the first place, UFA's distribution and co-production partner in France, Sofradis. UFA acquired a 49 per cent. interest in Sofradis but has, up to now, not made any profits from the partner-ship.

\+ + +

WEST GERMAN Government officials are discussing a planned subsidy system to be intro-duced shortly.

According to these plans, the Government will spend 4,000,000 deutschmarks (almost $1,000,000) from general tax funds. The money would go to about 20 "good" pictures annually. This means that about 20 per cent. of the West German industry's annual feature film production would be eligible for the Government "awards."

There are wide differences of opinion among German Government officials and film industry makers as to how the money should be spent and about the selection of "good" films from the "bad" ones.

The issue is due for even more heated dis-cussion, as an award of 200,000 deutschmarks for feature film represents about 20 per cent. of the total negative costs a German pro-ducer has to spend for a modest-budget picture.

German exhibitors, at the same time, demand that the annual subsidy sum of four million deutschmarks be used for tax relief purposes.

Spokesmen of the exhibition side at recent meetings said that they would protest against any discrimination in the Bonn Government's subsidy plans. Government officials countered German exhibitors' demands by saying that the subsidy money should not be "atomised," but rather be concentrated in a more efficient way in the production phase of the industry.

At Government level, pressure groups, parlia-mentary lobbies and political interests are waging a prolonged war behind closed doors over the problem of what kind of censoring committee should select the "good" pictures eligible for the award money. With general elections just around the corner in West Germany, the subsidy issue is getting mixed up with political prob-lems. This could lead to a delay of several months in the introduction of the subsidy plan.

\+ + +

GERMAN exhibitors believe that cinema-going might take another sharp downward turn during the next days as a consequence of detailed television programmes from Rome and the Olympic Games held there.

West German television stations now have a potential total of 14 million viewers. Number of registered television sets is now nearing the five-million mark. Television stations as well as tv receiver manufacturers have been trying to push tv set sales by including the Olympic Games angle into a vast advertising and pub-licity campaign.—**Gustav Genschow.**

'Londonderry' says no to 'Oscar'

BELFAST.—An appeal to allow the film "The Trials of Oscar Wilde" to be shown in Londonderry has been turned down by the Corporation Law Committee.

The Council had earlier decided to ban this film—and "Oscar Wilde"—following private showings.

The appeal to the Corporation to reconsider its earlier decision was made by Eros Films.

In its letter, considered by the Law Committee, it pointed out that another film version of the trial of Oscar Wilde was seen on Ulster Television recently and had probably been viewed by more than half the population of Northern Ireland.

The company claimed its film was a true record of the trial.

The motion recommending the Council to rescind its decision and permit the film to be shown was defeated on a show of hands.

\+ + +

USE of film clips by Ulster Television on its proposed new programme "Preview" has been recommended, and this decision will be transmitted to the KRS Council for approval.

"Preview" is scheduled to start on Ulster Television on October 10.—**S. Gordon Duffield.**

Madras cinemas must have a car park

BOMBAY.—City Theatres in Madras has been given to the end of September next year to comply with the licensing rules on providing adequate car-parking space.

A number of theatres in the city do not have car-parking facilities and, under the present rules, no licence will be granted to cinemas which cannot provide car-park space either on their own or on adjacent premises.

In addition to the two theatres under con-struction in Madras, two more cinemas are ex-pected to be ready by the first week of January, 1961. One of these will have a swimming pool and skating rink attached to it: it is being planned by the proprietors of Buhari Hotels, who have come down from Ceylon and have started a prosperous hotel business in the City. The other theatre is being set up by Mr. Tara-pore, an engineer and contractor. Both the cinemas would be air conditioned.

continued on page 18

GALA BOX-OFFICE GUIDE

ONE critic may be wrong!
TWO critics may be wrong!
but they can't ALL be wrong!

- HIROSHIMA MON AMOUR *universally acclaimed the film of the year!*
- ROSES FOR THE PROSECUTOR *they all agreed—a film to be seen by everyone!*
- *and now DE SICA'S*

IL TETTO *(THE ROOF)*

MARGARET HINXMAN—*Daily Herald*
"This is a film for everyone"

DICK RICHARDS—*Daily Mirror*
"Raise the Roof to see this one—holler at your local cinema manager"

DILYS POWELL—*Sunday Times*
"The film is triumphant"

PAUL DEHN—*News Chronicle*
"De Sica shows Hitchcock a trick or two"

C. A. LEJEUNE—*The Observer*
"Happiness is a tonic—every person in the film is real"

JYMPSON HARMAN—*Evening News*
"I commend it to you—beautifully acted and entirely convincing"

TOM HUTCHINSON—*The Cinema*
"One of the finest films I have seen this year"

JOSH BILLINGS—*Kine Weekly*
"Very good commercial"

- WE COULD GO ON AND ON... BOX-OFFICE WINNERS WITH *QUALITY* HANDLED BY-

GALA—
the company with the
SHOWMANSHIP FORMULA!

Reviews for Showmen

Edited by JOSH BILLINGS

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
All the Young Men (Columbia)—U.S.	**86 min. (A)**	Alan Ladd ... Sidney Poitier Ana St. Clair	Korea war melodrama, with racial overtones, concerning dissension among tattered remnants of isolated U.S Marine patrol. Types convincing, stars popular, combat highlights vivid and backgrounds realistic, but script ragged and feminine appeal slight	**Moderate "double bill" (C)**
***French Mistress, A (British Lion)—British**	**98 min. (A)**	Agnes Laurent ... Cecil Parker James Robertson Justice	"Whack-O"-cum-"Young Woodley" comedy about pretty French mistress who innocently disrupts life in an English public school. Sex, sentiment and horseplay unevenly blended, but characters well rounded, lines bright and staging good	**Good average British star and title light booking (C)**
Fugitive Kind, The (United Artists)—U.S	**123 min. (X)**	Marlon Brando ... Anna Magnani Joanne Woodward	Sex-psychiatric Deep South melodrama, adapted from Tennessee Williams' play, "Orpheus Descending." Story intriguing, though morbid, acting clever, direction incisive, atmosphere authentic, climax sensational, dialogue frank and star values considerable	**Very good adult booking (NC)**
†Giant of Marathon, The (MGM)—Italian	**87 min. (U)**	Steve Reeves ... Mylene Demongeot Sergio Fantoni	Italian made Dyaliscope and Eastman Color spectacle with English dialogue, telling how Philippides, the Athenian runner, defends his country against the Persians. Story nothing if not eventful, Steve (Hercules) Reeves muscularly impressive, support eager, land and underwater highlights terrific and camera work first-class	**Grand mass and family hokum (CC)**
†Song Without End (Columbia)—U.S	**130 min. (U)**	Dirk Bogarde ... Genevieve Page Capucine	Cinemascope and Technicolor romantic musical melodrama, based on the stormy love and professional life of Franz Liszt, famous Hungarian pianist and composer. Acting and direction a trifle uneven, but feminine angle obvious, finale showmanlike, music superbly rendered, and staging and photography magnificent	**Outstanding general booking (C)**
Three Moves to Freedom (Rank)—German	**104 min. (A)**	Curt Jurgens ... Claire Bloom Jorg Felmy	Melodrama, made in Germany with English dialogue, concerning aristocratic Austrian who survives Nazi brainwashing by studying chess. Retrospective story intelligent and holding, Curt Jurgens excellent, romantic asides appealing and detail convincing	**Very good "class" and art house proposition but ticklish general-booking (C)**

(C) SUITABLE FOR CHILDREN **(CC)** EXCELLENT FOR CHILDREN **(NC)** NOT FOR CHILDREN

*BRITISH QUOTA PICTURE † IN COLOUR

Song Without End

Columbia. American. (U) CinemaScope. Photographed in Technicolor. Directed by Charles Vidor. Featuring Dirk Bogarde, Genevieve Page and Capucine. 11,673 *feet. Release December* 19, 1960

LUSH musical biography, superbly photographed in CinemaScope and Technicolor. A stable, or rather conservatoire, companion to "A Song To Remember," it gives Franz Liszt, the famous Hungarian pianist and composer, much the same glossy treatment as that accorded Chopin. The story, although true, follows a somewhat theatrical pattern and the acting and direction are a trifle uneven, but the music, logically introduced and shrewdly selected to satisfy most tastes, is magnificently rendered. Its staging, too, beggars description, and the camera work cannot be faulted. A feast for the eye and ear, the film's definitely box-office. Outstanding general booking.

Story.—Franz Liszt, a handsome, though conceited, Hungarian, becomes famous as a pianist at the age of 23, but suffers an uneasy conscience because he has not entered the Church as his mother desired. He neglects his current mistress, Countess Marie d'Agoult, who has borne him two children, and is rattled through his failure to achieve greatness as a composer. During a triumphant European concert tour, he meets Carolyne, beautiful wife of Nicholas, an arrogant Russian prince, and they fall in love. Carolyne contrives Liszt's appointment as court musical director to the Grand Duchess Weimar, the Czar's sister. Liszt furthers Richard Wagner's career and when Wagner proves ungrateful Carolyne persuades Liszt seriously to resume composing. She hands Nicholas her fortune and obtains a divorce, but the Vatican refuses consent to marriage between Liszt and Carolyne. The pious Carolyne and Liszt part, Liszt's compositions are later acclaimed, and he then enters a monastery.

Production.—The picture, partly made in Europe, takes its time warming up, but after dallying over Liszt's early life speeds both its drama and music. Dirk Bogarde runs a tricky gamut with skill as the frustrated, vain and conscience-stricken genius, Liszt. He also tickles the ivories convincingly in the pianoforte sequences, actually played by ace pianist Jorge Bolet. Martita Hunt is majestic as the wise and understanding Grand Duchess, and Katherine Squire impresses as Liszt's mother, but Genevieve Page is no more than adequate as Marie, and Capucine depends on good looks rather than acting ability to see her through as Carolyne. As for the rest, they wear finery dress effectively. The penultimate chapters have emotional urge, while the final renunciation scene, accompanied by an electrifying crash of Liszt's organ music, brings the charade to a fitting close. It'll drag all classes in by their ears.

Points of Appeal.—Factual story, stars, obvious feminine angle, wonderful music, marvellous staging, inspired camera work, CinemaScope, Technicolor and U certificate.

continued on page 20

You wouldn't call it a gang...

Just Danny Ocean and his 11 pals

the night they walked away with all

the records at Warner Theatre

FRANK SINATRA

DEAN MARTIN

SAMMY DAVIS JR.

PETER LAWFORD

ANGIE DICKINSON

Your Films

by JOSH BILLINGS

West End

ONE OF THE major circuits has instructed its managers to court the good will of the newspapers. I'm definitely for friendly relations between our trade and the press and there's nothing like jolly good films to bring about this happy state of affairs.

\+ + +

TAKE "Let's Make Love" (Twentieth Century-Fox—CinemaScope). The critics left the press show of this delightful romantic comedy musical with a song in their hearts. The Fox executives, too, were wreathed in smiles and now the cash customers are cheerfully tumbling over each other to get into the Carlton, Haymarket. Opening day figures were a record for the house, the sizzling pace continues and the advance bookings are tremendous.

\+ + +

"OCEAN'S ELEVEN" (Warner-Pathe—Panavision) received rather mixed notices, yet really hit the jackpot at the Warner Theatre over the weekend. There have been queues round the place ever since the star-studded comedy crime melodrama, unfolded in bizarre Las Vegas, arrived and the success story is being repeated on the coast. You can put your shirts on "Ocean's Eleven."

\+ + +

BY ALL accounts, "Bells Are Ringing" (MGM—CinemaScope) is attracting considerable audiences to the Odeon, Leicester Square. The musical's darned good escapist entertainment, and its star, Judy Holliday, gives a marvellous performance. Don't get the idea it's purely West End stuff.

\+ + +

"PSYCHO" (Paramount), the brilliantly exploited Alfred Hitchcock thriller, ends its sensational four weeks' stay at the Plaza today. It's also taken a packet in Brighton and other specially selected situations, and has got off to a flyer on release.

\+ + +

THERE'S hardly been a vacant seat at the Rialto, Coventry Street, since "Sons And Lovers" (Twentieth Century-Fox—CinemaScope—British) took over, but it's received its marching orders. Why? Because "One Foot In Hell" (Twentieth Century-Fox—CinemaScope), an Alan Ladd western, must be shop-windowed.

\+ + +

"THE APARTMENT" (United Artists—Panavision) also leaves Town, following a highly successful six weeks' run at the Leicester Square Theatre. Some think the comedy drama may be a little too classy for suburban and provincial audiences, but I don't share this view.

AFTER being at the Columbia Theatre, Shaftesbury Avenue, for just over four months, "Suddenly, Last Summer" (Columbia—British) moves on. The Tennessee Williams opus caught the public's imagination from the word "go" and has coined money. Its successor at the Columbia Theatre is "Song Without End" (Columbia—CinemaScope), a glossy musical based on the life of Franz Liszt. The latter will play a special season with separate performances and all seats bookable. It undoubtedly merits VIP (very important picture) treatment.

\+ + +

A NEW Tennessee Williams film, "The Fugitive Kind" (United Artists), comes to the London Pavilion on Friday. If it beats the record made by the previous attraction, "The Last Days Of Pompeii" (United Artists—Supertotalscope—Italian), it will have performed a miracle. "Pompeii" erupted pure gold!

\+ + +

COLUMBIA'S "Let No Man Write My Epitaph" continues to do steady business at the Odeon, Marble Arch. It's certainly no laughing matter, but, as I've said before, it's cleverly acted and has many poignant and powerful situations.

\+ + +

WHEN it comes to catering for all classes and ages, few films can hold a candle to "Pollyanna" (Disney). The warm and sunny period comedy melodrama is still packing Studio One, Oxford Street. Get after it, quick.

\+ + +

I KEEP enquiring to see if there's any change of programme at the Ritz, but the answer is definitely "no." "Village Of The Damned" (MGM—Metroscope—British) has nearly done a three months' stint, but continues to exceed break figures. It's an A certificate and not an X, which makes me wonder all the more why it hasn't got a release date.

\+ + +

"THE NUDIST STORY" (Eros—British) is going great guns at the Cameo-Royal, Charing Cross Road. Obviously, you won't catch cold with this independent offering.

On release

SO FAR as I can gather, and I've been keeping my eyes skinned and ears flapping, "Doctor In Love" (Rank—British) took more money last week on the Rank circuit than any film has ever done before. And I don't just mean Rank pictures. My survey includes all makes. What a turn-up for producer Betty Box and director Ralph Thomas, not that they are unaccustomed to leading in winners. Moreover, "Doctor In Love" has galloped to the top practically on its own power.

\+ + +

AS FOR "Hercules Unchained" (Warner-Pathe-Dyaliscope—Italian) it, backed by a tremendous advertising campaign, had a record-breaking first week on the ABC circuit and rain come shine, maintained its takings at a fabulously high rate. It's already earned a king's ransom, and there are still umpteen play-dates to mature, but, although it's had two weeks' start on "Doctor In Love," anyway, in London, my money is now on the latter for the 1960 box-office stakes.

\+ + +

"FROM THE TERRACE" (Twentieth Century-Fox—CinemaScope) scored fluently at the Carlton, Haymarket, but it's finding the going a little sticky in the suburbs.

\+ + +

THE MATINEE and first houses of "Sleeping Beauty" (Disney—Technirama) were full and enabled it to finish well on the right side. Many exhibitors consider "Sleeping Beauty" more of a Christmas than a summer attraction and have deferred playing it until the festive season.

\+ + +

"KIDNAPPED" (Disney—British) has had its ups and downs, but it, too, will more than balance its books. Where it's been good, it's been very, very good, and I've heard many exhibitors sing its praises.

\+ + +

THE OTHER holiday film, "The Adventures of Huckleberry Finn" (MGM—CinemaScope) is coasting along smoothly. It doesn't date and can be put back into cold storage until the kids are home again.

\+ + +

AFTER its success at the London Pavilion "The Chaplin Revue" (United Artists) looked a certainty. The masses of youngsters are not, sad to relate, eagerly grabbing at the Chaplin "club sandwich."

\+ + +

"ICE PALACE" (Warner-Pathe) has made a wobbly start and many blame its title. Obviously, some think the Alaskan melodrama is a Sonja Henie re-issue, but those who have rolling up definitely like it.

\+ + +

THE LATEST intelligence says that "The Gallant Hours" (United Artists) is being filmed. A naval epic featuring James Cagney, it has too strong an American flavour for our tastes.

\+ + +

INDEPENDENT exhibitors, here are a couple of tried and tested gimmick programmes: Gala's "Sins of Youth" (French) and "Travelling Light" (British), still packing the Cinephone, Oxford Street; and "Crop of Violence" (French) and "Lust Of The Vampire" (CinemaScope—French).

\+ + +

AND NOW two excellent re-issue programmes from Rank. "The Glenn Miller Story" (Universal) and "A Town Like Alice" (British); and "The Wind Cannot Read" (British) and "To Hell And Back" (Universal—CinemaScope).

\+ + +

LASTLY, three money-spinning sole re-issues. "Shane" (Paramount), "The Seven Busters" (Warner-Pathe—British) and "Seven Brides For Seven Brothers" (MGM—CinemaScope).

PROSPER WITH ANGLO!

REN[illegible]RS' NEWS

'No[illegible]orious Landlady' [illegible]will be made b[illegible] Fred Kohlmar

"N[illegible]ORIOUS LANDLADY," a romantic comed[illegible]ased on a short story by British author Marge[illegible] Sharpe, will be filmed by Fred Kohlmar Produc[illegible]ns for Columbia release.

Mic[illegible]l Gordon has been set to direct "Notorious [illegible]dlady," with Roger MacDougall signed to wr[illegible] the screenplay. MacDougall will arrive in Hol[illegible]wood from London today (Thursday) to begin [illegible]s assignment.

With Mervyn LeRoy, Kohlmar has been preparing for a September 19 production start on "The Devil at 4 O'Clock," which they will produce for Columbia release, with Spencer Tracy and Frank Sinatra starring under LeRoy's direction.

Kohlmar's latest

"The Wackiest Ship in the Army," Kohlmar's most recent production for Columbia which stars Jack Lemmon and Ricky Nelson, is being released at the end of the year.

"Joseph and His Brethren" will be filmed by George Sidney Productions in conjunction with Columbia as one of the company's most important properties.

Sidney, who will direct as well as produce the high-budget Biblical film, starts work on it immediately. Writers are now being interviewed to do the screenplay on the picture, which will be filmed in CinemaScope and colour.

An all-star cast will be sought for the production, which will be based on the play by Louis N. Parker. The picture is scheduled to go before the cameras early next year.

Sidney is now winding up final editing on "Pepe," the multi-million-dollar CinemaScope and colour film which will have road-show premiere engagements in New York and Los Angeles this Christmas.

Litvak signs Montand to star in Sagan film

PRODUCER Anatole Litvak, who made "Anastasia" in Britain with Ingrid Bergman, is in from his headquarters in Paris last week to see Yves Montand in the new Marilyn Monroe picture "Let's Make Love" after it opened at the Carlton, Haymarket.

Litvak signed Montand to co-star with Ingrid Bergman in the new Francoise Sagan picture "Time on her Hands" for 20th-Fox.

Frankie Vaughan gets 20th-Fox contract

FOLLOWING the rave reviews which have greeted the new Marilyn Monroe picture, "Let's Make Love," in which she stars with Yves Montand and Frankie Vaughan, Twentieth Century-Fox has placed Vaughan under contract. The British singer will soon be returning to Hollywood to star in a film entitled "The Live Wire."

Frankie Vaughan made a personal appearance on Wednesday, last week, with stage and television stars, including Wilfrid Hyde White who also has a part in "Let's Make Love," at the midnight premiere of the picture at the Carlton, Haymarket, in aid of the National Association of Boys' Clubs.

Leslie Oliver (right) one of the joint general managers of Technicolor Ltd., Great Britain, attended the technical screening of "Mademoiselle," the ballet film which has been made in his company's Technirama-70 and in Technicolor. Afterwards he attended talks with H. Svenson, of Stockholm, director Terence Young, producer Joseph Kaufman and Sam Eckman. The film will be shown at the Venice Film Festival, and is booked for an opening in New York before the end of the year. British Lion will distribute "Mademoiselle" in Britain

'Ten Who Dared' is in the cutting room

TWO YEARS of location shooting have been involved in the new Walt Disney production, "Ten Who Dared," which is now in the studio cutting room, being prepared for release later in the year.

The story tells how Major John Wesley Powell led nine men to an expedition down the raging Colorado River in 1869 on a mission of danger, mystery and excitement.

John Beal has the role of Major Powell, and his co-stars are Briant Keith and James Drury.

Based on the major's journal, the screenplay was written by Lawrence Edward Watkin and directed by William Beaudine.

"Ten Who Dared" was filmed in Technicolor.

More and more records fall to 'Doctor'

PINEWOOD'S "Doctor In Love," now scoring brilliantly on the first leg of its London release, goes on adding to its long list of new records.

At London's New Victoria, "Doctor" has chalked up a best first Saturday and best first week take. The Gaumont, Weymouth, and the Regent, Brighton, report weekly take records.

The Odeon, Llanelly, set up a daily take record, and Sunday take records were established at the Odeon, Watford, and the Odeon, Hove.

At the Odeon, Herne Bay, daily and weekly take records are reported, and a new weekly take record at the Gaumont, Bournemouth.

"Doctor In Love" stars Michael Craig, Virginia Maskell, James Robertson Justice, Carole Lesley and Leslie Phillips. Betty Box produced and Ralph Thomas directed the picture, which is released by RFD.

'Epitaph' pulls in big crowds

COLUMBIA'S "Let No Man Write My Epitaph" is drawing big crowds to the Odeon, Marble Arch, where this Boris Kaplan production has done excellent business in the first week of its world premiere engagement.

Burl Ives, Shelley Winters (both Acadamy Award winners) James Darren, Jean Seberg, Ricardo Montalban and Ella Fitzgerald in her first truly dramatic role are some of the reasons why film-goers are flocking to the Marble Arch Odeon.

"Let No Man Write My Epitaph," based on Willard Motley's savage story of Chicago's Skid Row and the struggles of one of its number to fight free of the jungle from which few escape, and directed by Britain's Philip Leacock, is to be released on the National Circuit from October 3.

KIA-ORA
CUP SQUASH
GOLDEN ORANGE SQUASH 1/-
also ORANGE or LEMON 6d
Firm favourites with every audience
Kia-Ora Cup Squash Dept. 33 Rushworth St., London, S.E.1 WAT 3063

A world record for Columbia is set by 'Song Without End'

THE William Goetz production for Columbia Pictures, "Song Without End"—the story of Franz Liszt—has established a new world record for the company in its first week at the Radio City Music Hall, New York, where it is playing its premiere engagement.

Box-office returns show that 145,033 people paid 203,640 dollars to see the film in the initial week—the highest figure ever achieved in any single week by a Columbia release in any theatre in the world.

The picture, according to estimates aggregated from the company's overseas offices, is likely to become an all-time box-office champion.

British premiere

It will have its British premiere presentation on Monday, September 5, at the Columbia Theatre, where it will play a special season, on separate performances, with all seats bookable. Advance ticket sales for the London opening are already formidable, states the company.

Dirk Bogarde and Capucine, attractive French actress, who makes her screen debut in "Song Without End," will attend the Columbia launching in London.

Reviews

The New York *Herald-Tribune* declared: "Columbia has several million dollars riding on Dirk Bogarde, betting that American teenagers will have the same chemical reactions as their British and Continental counterparts, when they see a slim, darkly handsome Englishman named Dirk Bogarde on the screen."

The New York *Daily News* says of Bogarde: "An excellent choice to characterise Liszt, as he gives the audience a sense of the man's genius, of his inherent showmanship, his susceptibility to lovely women and of the physical and spiritual war that raged within him."

Both Dirk Bogarde's leading ladies in "Song Without End" are French. Besides Capucine, as the Russian Princess Carolyne, Genevieve Page co-stars in the role of the Countess Marie. Patricia Morison portrays George Sand, while Ivan Desny, Martita Hunt, Lou Jacobi and Lyndon Brook (who has the role of Wagner) also star. Written by Oscar Millard, the picture was directed by the late Charles Vidor and completed after his death by George Cukor.

Janet Munro switches on Blackpool lights

BLACKPOOL-BORN Janet Munro will perform the ceremonial switch-on of Blackpool's famous £100,000 illuminations tomorrow (Friday).

Following the ceremony, Janet returns to London to start work on her new Walt Disney film, "The Horsemasters," in which she stars with Tony Britton, John Fraser, Annette Funicello and Tommy Kirk.

Visitors to Blackpool will see lit-up in the Sunken Gardens illuminations in various tableaux from "Swiss Family Robinson." There are also tableaux from "The Sleeping Beauty," "Darby O'Gill And The Little People" and "Third Man On The Mountain"—all big hits from the current Disney line-up.

Robert Cohn to make 'Warm Peninsula'

COLUMBIA has bought the screen rights to "The Warm Peninsula," a play by Joe Masteroff. The property has been assigned to Robert Cohn Productions for filming next year as one of the company's most important undertakings.

An all-star cast will be sought for "The Warm Peninsula," which played a year and a half on the road in some 30 cities before opening on Broadway last season.

"The Warm Peninsula" joins two other properties on Cohn's upcoming independent production programme at Columbia.

These are "The Interns," current controversial best-seller by Richard Frede for which Walter Newman is now writing the screenplay, and "Try, Try Again," a comedy to star Jack Lemmon and Debbie Reynolds, with Michael Gordon to direct from screenplay, now being written by Ben Starr.

Stuart Levy, chairman of Anglo Amalgamated, recently paid a visit to the set of Peter Rogers' new comedy," No Kidding," at Pinewood Studios, and is seen here with producer Peter Rogers and director Gerald Thomas. "No Kidding" stars Leslie Phillips, Geraldine McEwan, Julia Lockwood, Noel Purcell, with June Jago, Joan Hickson, Irene Handl, and is for distribution by Anglo

BRITISH FILM HAS RADIO CITY DATE

Ray Stark's "The World of Suzie Wong" for Paramount has been booked to open at Radio City Music Hall for Thanksgiving.

This is the plum date for which all film companies compete to have their pictures presented at this famous theatre, and this is a great tribute to this important British picture.

Kim Novak signs a new contract

KIM NOVAK has signed a new contract with Columbia Pictures. Under terms of the new deal, Miss Novak's services for Columbia Pictures will call for a multiple-picture commitment.

She will receive a substantial salary increase as well as a participation in the gross receipts of the pictures in which she stars.

The contract stipulates that Miss Novak will do one picture a year for Columbia, leaving her free for the rest of the year for outside activities.

Miss Novak, who was discovered by Maxwell Arnow, Columbia executive, has been under contract to the studio for seven years and has been one of the company's outstanding stars.

She recently completed a co-starring role with Kirk Douglas in "Strangers When We Meet." Top box-office hit on its premiere in the U.S engagement which opens in London on September 15.

One of Britain's most promising young actresses, 19-year-old Susannah York, has been signed by producer Victor Saville to complete the starring trio in his new production for Columbia, "The Greengage Summer."

She joins Kenneth More and leading French actress Danielle Darrieux in this film version of Rumer Godden's evocative novel set in France.

"The Greengage Summer" goes before the cameras with Lewis Gilbert as director and Victor Saville as producer this week, with locations near Rheims.

Good news from Wales about 'Constable'

THE Peter Rogers comedy "Carry On Constable," released by Anglo Amalgamated, has smashed all box-office records at the White Rose cinema, Pontnewydd, states the hall's booking manager, George Hillman, in a message to Nat Cohen and Stuart Levy.

"Carry on Constable," latest in the successful "Carry On" series, stars Sidney James, Kenneth Connor, Joan Sims, Eric Barker, Charles Hawtrey, Leslie Phillips, Hattie Jacques, Kenneth Williams and Shirley Eaton and is produced by Peter Rogers and directed by Gerald Thomas.

'Big Fisherman' is re-edited

ROWLAND V. LEE'S Centurian production "The Big Fisherman" has been re-edited to make its length suitable for general release.

"The Big Fisherman"—an adaptation of Lloyd C. Douglas's best-selling book—stars Howard Keel, Susan Kohner, John Saxon, Martha Hyer and Herbert Lom.

continued on page 22

Launched with rave press notices, and extensive publicity, Jerry Wald's comedy, "Let's Make Love," commenced its West End run at the Carlton, Haymarket, following a European midnight premiere on Wednesday last week. Stars of stage, screen and television attended the screening, proceeds of which were donated to the National Association of Boys' Clubs. Frankie Vaughan, who stars in the film with Marilyn Monroe, Yves Montand, Tony Randall and Wilfrid Hyde White, made a personal appearance on the stage, being introduced by Lord Althorp representing the Boys' Clubs. Lord Althorp read a cable from 20th-Fox production head Bob Goldstein announcing a new contract for Frankie and welcoming the star to the roster of Fox contract players. Typical of the highly enthusiastic reviews for "Let's Make Love" was that in the *Daily Sketch:* "'Let's Make Love' is The Comedy of The Year!"

20TH-FOX LAUNCHES 'LET'S MAKE LOVE'

Above: Frankie Vaughan and Lord and Lady Althorp; John Ware, 20th-Fox publicity director, with Wilfrid Hyde White and his wife; Chris Chataway, MP, and Mrs. Chataway. Below: David Nixon and his wife; Frankie and Mrs. Vaughan; Hazel Satin and John Canasta; Joan Regan and David Kossoff

Production

by BILL EDWARDS

DAVID AND DIRECTOR

William Goetz's production " The Story of David " is now nearing completion at ABPC Elstree studios. Here on the set is Jeff Chandler (David) with director Bob McNaught

WITH EVERY producer worthy of the name reading the small print in his Bible, to discover a story that some other producer may have missed, the new cycle of vaguely religious epics shows no signs of stopping.

Latest such is William Goetz's " The Story of David," the first to be shot " where it actually happened." " We used the real caves where David and his boys hid up," said American executive producer Irving Starr. " That gave us quite a kick, I can tell you. Actually being there, I mean."

This fact will be highly exploitable in the picture's selling campaign.

" It remains to be seen exactly what this will mean to the public," said executive Starr, " but it certainly thrilled us making the picture. Actually being there."

Title role

Jeff Chandler plays the title role and also featured are David Knight (Jonathan); Basil Sydney (King Saul); Peter Arne (Doeg); Richard O'Sullivan (Abiathar); Barbara Shelley (Abigail).

The picture was three weeks on location in Israel and is now completing interiors at ABPC Elstree.

In colour and wide screen, this Scoton production will be released in Great Britain by Warner-Pathe. It was planned originally as a two-part colour television spectacular for the States.

It may now, however, be released there for immediate theatrical exhibition.

William Goetz plans two further religious subjects as British productions for next year. They are the stories of Pontius Pilate and St. Paul, to be made in Rome, with interiors in this country.

Television series

Also planned is a British television series.

" We shall make 26 hourly episodes, or 39 half-hours," said Irving Starr who worked over here on the " Ivanhoe " series. " They will be who-dun-it type mystery thrillers, entirely British in conception and with a British actor playing the lead."

" The Story of David " is directed by Glasgow-born Bob McNaught, the 20th-Fox contract director who went on to make the successful " Sea Wife " following the walk-out of Rosselini.

A man who picks and chooses his work, he has contented himself recently with shooting second unit material in this country for such films as " Journey to the Centre of the Eearth " and " The Lost World."

" I welcomed ' David ',' he said, " because though it has many epic scenes the intimate emotions, the clashes of personality, are still in the foreground. Most of the scenes would still ' play ' today, in modern dress. Their feeling is still valid in 1960.

" We have tried to cut down the characters to life-size believable people. David, for instance, does not spend all his time dressed like one of the extras from ' The Chocolate Soldier ' killing giants before breakfast.

" We have spectacle but our story is told in front of it, not behind."

George Pitcher is the producer of " The Story of David " which is photographed by Arthur Ibbetson.

\+ + +

TREND: Irving Star told me the way the more thoughtful studio owners are heading in Hollywood.

" They've set themselves up as do-it-for-you production centres," he said. " A producer can go along with a project and the studio will make it for him.

" It will take care of the equipment, technicians, wardrobe, everything.

" The producer needs only to look after the artistic side, the interpretation of his property It works well for everyone, and the studio owner can guarantee a yearly contract for all his personnel.

" I'm sure this will be the pattern in Britain soon—and if I owned a studio here that's what I would be doing now."

\+ + +

PAUL CZINNER who brought the Bolshoi and Royal Ballets to the screen is now in Salzburg filming Richard Strauss's opera " Der Rosenkavalier." His stars: Elizabeth Schwarzkopf, Sena Jurinac, Anneliese Rothenburger, Otto Edelmann and Erich Kunz.

Special performances of the opera are being held at the Neues Festspielhaus to enable this Rank production to be made, and the entire shooting will be compressed into six days.

continued on page 22

PHONE GER 0831-5

STUDIO FILM LABORATORIES LTD

FOR TRAVELLING MATTE AND OPTICAL SEQUENCES

71 DEAN ST. LONDON W.1

JDChambers&PartnersLtd

titles for feature and TV films

GER 0719

Exploiting new designs and production techniques
Animation
Optical and special effects

More and more are turning to ...

DIRECTOR
PRODUCER
LIGHTING
CAMERAMAN

ILFORD FILM

FP3 HP3 HPS

35mm and 16mm Cine negative

Ilford Limited, Cine and Television Sales, 201-203 Wardour Street, London W.1 Telephone:- Regent 8731

Television

—by TONY GRUNER

MICHAEL NIDORF, president of Independent Television Corporation is planning to spend not less than 10 million dollars on film projects during the next 18 months.

This staggering figure and according to Nidorf, the amount is a minimum—will be devoted to some 15 projects, most of which are in an advanced stage of scripting.

Nidorf pointed out that three pilots have been completed, a major series is almost ready to go under way and further one-hour pilots will be made before the end of the year.

"This is only the British production scene," he declared. "In the States we have arranged with 20th-Fox for at least two pilots to be made which will ultimately go into one-hour 26-episode series. The majority of the British line-up will tend to be 60-minute shows."

Excitement

Of the current ITC programme including "Danger Man" and "Whiplash," Nidorf had this to say: "We still haven't sold 'Danger Man' to the networks, but there is terrific excitement about the series and one of the top advertising companies in the States has asked for a special screening this week.

"We still have very high hopes for the series. 'Whiplash' has not yet been seen in the States, but we don't anticipate much difficulty in selling it anywhere in the world."

Nidorf stated that the American industry, particularly the independent production companies, were going through some hard times.

ITC was not making millions of dollars, but was doing very well indeed and its Eastern Hemisphere operations were fabulously successful.

"We are doing more business than ever before, and I don't know any company that has done so well in the short time since its formation as this one.

"Look around the industry and tell me of any firm that is preparing to spend so much money on production and is doing so much business over here.

New projects

"Thanks to Leslie Harris, our production chief who has done a marvellous job in the 12 months since he arrived in London, we have developed fine creative writers and assigned some of the best producing teams to our new projects.

Said Nidorf: "We have problems, the same as anyone else, but they are not problems of finance, nor shortage of product. ITC has never been more confident or ambitious-minded in the whole period I have been associated with the company. When you see details of our projects in the next few weeks you will understand my confidence.

The decision of the Independent Television Authority to cut the number of commercial breaks in one-hour plays from December 1 may please a few viewers, but is likely to provide new problems to writers who are seeking to master the techniques of television as applied to the one-hour drama.

With all its weaknesses the two commercial breaks during a one-hour play have been a considerable help to most dramatists writing for the medium.

It enabled them to work on the basis of a three-act play in miniature and at its highest level provided dramas of the quality shown in the last season of Armchair Theatre.

Conflict

In guiding new writers to television, most producers would indicate that for the 60-minute drama, one should establish conflict with speed in the first act, and complicate it before commercial break number one, if possible further complicating the conflict before commercial break number two, and resolve the situation before the end of the third act.

Now writers will be obliged to dovetail the first two precepts into one half of the play. As from December, there will be only one break lasting less than four minutes after 25 minutes of playing time.

Will this provide better drama or better writing?

The immediate answer is to be found by watching some of the BBC plays which tend to be somewhat slower and more wordy because of the lack of breaks and the need to tighten writing all the time.

Although ITA claims that many viewers dislike plays spoiled by breaks the proof of the pudding is in the eating.

For the last year or so, practically all Armchair Theatre and a large majority of one-hour plays from Associated Rediffusion and Granada have consistently enjoyed top ten ratings.

Nostalgia

I expect a certain formlessness about one-hour ITV dramas after December 1, which will make many viewers look back with nostalgia to the days when all 60-minute plays had two commercial breaks.

A note from Christopher Brunel of the Special Production and Television Department of National Screen Service urges me to watch television on Monday morning at 10 a.m.

The reason is that ITA puts out a programme at this time consisting only of the television commercials that have been shown for the first time the previous week.

It is transmitted for the benefit of advertising agents, their clients and those production companies that make the TV spot.

In this way, says, Brunel, Monday Newcomers as it is called is a sort of trade show of the air for the commercials.

"They run right through from the seven-second time spots to 90-seconders and for the past few weeks these latter ones have each time included the commercials that National Screen Service has been making for CMA." Point taken.

WORLD MARKETS

—continued from page 9

PRODUCER - DIRECTOR - ACTOR Guru Dutt, who recently returned from a tour of Britain and the Continent, is reported to have finalised arrangements for the opening of an office in London for the commercial exploitation of Hindi Pictures in a more vigorous manner in the Middle East, Continent and the UK.

\+ + +

THE Cinema Exhibitors Association of India is sending a delegation to the United States early in September. It will arrive in the U.S in time to participate as an observer in the annual convention of the Theatre Owners of America. The convention opens on September 13.

\+ + +

IT IS understood that the Merryland Studios in Trivandrum may close down, due to heavy overheads and a lull in production following box-office failure of their recent releases.

The question of closure of this studio, the only one in good shape in Kerala State, figured in the State Legislature, when the Labour Minister said that he would investigate the possibility of averting the closure.—**N. V. Eswar.**

Television is thriving in France

PARIS.—Doctor Pinoteau, a Paris Municipal Councillor has asked French television to reserve its dullest programmes for Saturday nights.

The doctor is not concerned about the health of the cinema—which is suffering from the competition of television—but with the health of children who insist on staying up late to watch tv programmes.

Latest tv figures show that France now has, officially, 1,641,113 sets in operation, but actually the number is far greater since many Frenchmen do not declare their sets. The number of clandestine sets is diminishing no doubt, but it is certainly still considerable.

These figures show a steady increase. What is more worrying to the cinema industry are the tv sets in public cafés. At the moment there are about 15,424 sets providing public entertainment.

In the Toulouse area there are 5,218 sets and in the Lyons area 3,459. The number is growing all over the country with the single exception of the Paris area which has the largest number of sets in homes—561,337.

This shows that as sets are installed, the public abandons the cafés as well as the cinema.

\+ + +

FRANCO-GERMAN cinema relations appear to be deteriorating. It is now learned in Paris that seven of the principal German importers have decided to limit the guarantee for any French film to about £27,000. This limit is not imposed on films from any other country.

The limitation is considered here to be unfortunate. France is one of the few countries which still limits imports.

The French were most enthusiastic about the European Common Market for films, possibly because they hoped to export more French films. But if French exhibitors favour the termination of restrictions the producers certainly do not.

Indeed, this would be most unwelcome considering the parlous state of the industry here. Until, however, France lifts its restrictions the establishment of a thriving film Common Market looks most unlikely.—**Henry Kahn.**

Just once in a while, it can be a case of pleasure before business for a busy sales executive. For George Arnold, Lyons Maid head office sales manager, the opportunity came for informal meetings with business friends and colleagues at Sandown Park last Saturday. The occasion—the race meeting organised by the Variety Club of Great Britain. It was a day off for show business—the stars of stage and screen meeting those who took their wives to the races instead of taking them for granted. Above: Virginia McKenna hands over the Lyons Maid Trophy to the owner of Apostle, well-backed winner of the Lyons Maid Stakes. Looking on are I. M. Gluckstein, chairman of J. Lyons & Company Ltd., Mrs. Gluckstein and (extreme right) Bill Travers, actor husband of Miss McKenna

LYONS MAID HELPS THE VARIETY CLUB

Above: A tip for J. Goodstein, of Granada, from George Arnold? Others pictured here include A. E. Randall (Shipman and King) and Mrs. Randall, Russell Watkyns (Lyons Maid) and Dr. Felix Openheimer. Back row: Mrs. Hildegard Favell, of Sheffield, Alec Stuart (Lyons), Mrs. Lilian Buglass (Newcastle), George Arnold. Front: Mrs. L. Hutchinson, Teddy Hinge, Mr. and Mrs. C. H. Whincup of Leeds. Below: George Arnold with (l. to r.) Victor Chapman (Granada), Mrs. Chapman, Peter King (Shipman and King) and Mr. and Mrs. R. Mellors; Lyons Maid men R. Boorer (extreme left) and R. Smith (extreme right) with Mr. and Mrs. R. Killinger, of Haslemere; George Arnold (left) with Mr. and Mrs. R. M. Donald, of Aberdeen

REVIEWS

—continued from page 10

A French Mistress

British Lion. British. (A) Featuring Agnes Laurent, Cecil Parker and James Robertson Justice. Produced by John Boulting. Directed by Roy Boulting. Screenplay by Roy Boulting and Jeffrey Dell. Director of Photography Max Greene. Musical Director, John Addison. 8,824 *feet. Release September* 19, 1960

A "Whack-O!" cum "Young Woodley" comedy. It concerns a headmaster who engages an attractive French mistress in error, sees his son fall heavily for the charmer and is assailed by fears that the girl could be his own daughter. The script and direction lack finesse, but the hand-picked team's enthusiasm prevents the mixture of sentiment, sex and horseplay from becoming too thick. Hilarious in parts and well staged, it should entertain the majority. Good average British star and title light booking.

Story.—Headmaster Crane, guiding light of Melbury Public School, finds himself without a French master when term begins. He hastily engages one, but "he" turns out to be a comely blue-stocking, Madeleine Lafarge. Her academic qualifications are impeccable and she soon wins Robert Martin, Crane's jovial, bearded second-in-command, and the boys over to her side. Colin, Crane's sports master son, falls for Madeleine and so does head boy Edmonds, whose Blimpish father, Colonel Edmonds, is Chairman of the School Governors. Suddenly, Crane discovers that he had met Madeleine's mother many years before while holidaying in France. During a blizzard, they had spent a night together and since Madeleine never knew her father, Crane believes she is his daughter. Crane decides to send Madeleine away, but the boys strike and Colonel Edmonds calls an emergency meeting. In the end, Crane learns he couldn't possibly be Madeleine's father, but by now the outraged boys have set the gym on fire.

Production.—The picture, adapted from Robert Munro's play, is called a romp, but it is far from consistently funny. Its kitchen and classroom capers amuse, but the more serious moments misfire and the hint at possible incest is even less in keeping with the boisterous rest. Agnes Laurent hasn't a smashing figure, but her pert face and French accent stand her in good stead as Madeleine. Cecil Parker registers as the embarrassed Crane, and James Roberston Justice makes the most of slender chances as Martin, but neither they nor the supporting players have anything on Irene Handl, excruciating as the school's Cockney cook. The pyrotechnic fade-out helps to cauterize unsavoury implications, its dialogue is bright and the production qualities cannot be faulted.

Points of Appeal.—Title, topnotch cast, good staging, sharp lines and British label.

The Fugitive Kind

United Artists. American (X). Directed by Sidney Lumet. Featuring Marlon Brando, Anna Magnani and Joanne Woodward. 10,927 *feet. Release October* 24, 1960

SMALL-TOWN melodrama, having deep sex and psychiatric overtones. A screen version of Tennessee Williams' stage play, "Orpheus Descending," it's about a mixed up guitarist who gets involved with a disillusioned woman, married to a vindictive, cancer-ridden storekeeper, and uses its central characters to survey life's seamy side. The leading players meet all demands, its grimy story has a certain fascination, and the dialogue contains some pointed lines, but the film lacks the box-office gimmicks of the author's "Cat On A Hot Tin Roof" and "Suddenly, Last Summer." It nevertheless lends itself to exploitation. Very good adult booking.

Story.—Val Xavier, a young guitarist, jaded by New Orleans hectic night club life, takes a job in a small town store run by Lady, neglected wife of Jabe Torrence, a sadistic cancer sufferer. Lady is attracted to Val, and so is Carol Cutrere, a wild, wayward aristocrat. Sensing trouble from Lady, Val dips his hands in Jabe's till, hoping to make enough gambling to clear off. He wins, but when he replaces the cash, Lady confesses her love for him and persuades him to stay. Jabe, well aware of the feeling between Val and Lady, reveals he had earlier helped vigilantes burn down her father's wine garden. Lady plans a new garden behind the shop, but meantime Val, wrongly accused of encouraging Vee, the sheriff's wife, is ordered to leave town. Lady, expecting Val's child, arranges to meet Val across the State line, but the vengeful Jabe hears, starts a fire, shoots Lady and Val is consumed by the flames.

Production.—The picture tells an intelligent hard luck story, inspired by the Orpheus legend, but the fact that it's only possible fully to savour it by probing well below its sexy and violent surface somewhat limits its appeal. Anna Magnani and Marlon Brando give outstanding performances as Lady and Val, although each is difficult to understand, the former because of her foreign accent and the latter owing to his mumbling. Joanne Woodward wins some sympathy as nymphomaniac Carol, and Victor Jory makes a thoroughly repulsive and vicious Jabe. The shabby small town atmosphere is skilfully created, while the shooting of Lady and Val's "cremation," deliberately caused by a hostile mob, contribute to a sensational, yet genuinely tragic, climax.

Points of Appeal.—Powerful tale, stars, fine acting, title, author, frank and incisive dialogue and obvious exploitation angles.

All the Young Men

Columbia. American (A). Directed by Hall Bartlett. Featuring Alan Ladd, Sidney Poitier and Ana St. Clair. 7,734 *feet. Release October* 10, 1960

WAR melodrama, set in Korea, telling of racial trouble among the tattered remnants of a U.S Marine patrol, ordered to hold a snow-covered mountain pass against Chinese Reds. The private battle is provoked when a Negro NCO steps into a dead officer's shoes, but, although the characters are widely varied and adequately portrayed, neither the "internal" conflict nor the incidental skirmishes with the enemy amount to much. The same goes for the overall. Moderate star "double bill."

Story.—Sergeant Towler, a Negro, assumes command of a Marine patrol by order of the Lieutenant, fatally wounded. He takes over a Korean farmhouse, inhabited by an elderly woman, her Eurasian daughter, Maya, and the latter's small son, and determines to hold it until the main body of Marines arrives. Towler's men include Kincaid, a demoted sergeant, and Bracken, a Southerner, both Negro haters, Wade, a medical student, Crane, a corporal, and Torgil, a Swede. Later, Bracken forces his attentions on Maya, but Towler puts in his spoke. During all this, Red snipers get cracking and pave the way for a tank attack. The Marines destroy the tank, but Kincaid's leg is badly crushed. Wade amputates it and a transfusion of Towler's blood saves Kincaid's life. The racial war then ends, Marine reinforcements appear, and Towler and Maya look longingly at each other as the curtain drops.

Production.—The picture exploits two themes, racial prejudice and the Korea War, but they're too stereotyped to support each other, let alone stand on their own feet. Sidney Poitier displays feeling and strength as Towler, Alan Ladd never pushes himself as Kincaid, Paul Richards makes a thoroughly nasty piece of work as Bracken, Glen Corbett registers as budding sawbones Wade, Mort Sahl introduces a couple of laughable monologues as Crane, Ingemar Johansson adds to the billing as Torgil, and Ana St. Clair pleases as Maya. The bloody battle and transfusion scenes are as convincing as the acting, but even so "All The Young Men" is a bit too pat.

Points of Appeal.—Stars and possible exploitation angles.

The Giant of Marathon

MGM. Italian (U). Dyaliscope. Photographed in Eastman Color. Directed by Jacques Tourneur. Featuring Steve Reeves, Mylene Demongeot and Sergio Fantoni. 7,822 *feet. Release October* 3, 1960

DYALISCOPE and Eastman Color period spectacle, an Italian production with dubbed English dialogue. It presents a gloriously improbable account of how the famous Greek runner helped his country defeat the Persians and won a ravishing bride. Steve (Mr. Universe) Reeves, fresh from his tremendous triumphs in "Hercules Unchained" and "The Last Days of Pompeii," fills the title role and shows that he is not just a landlubber, but equally at home at sea. There are many breathtaking forays, plus thrilling underwater action, brilliantly photographed. Launched on the crest of the Reeves tidal wave, the opus is bound to sweep into the big money. Grand mass and family hokum.

Story.—Philippedes, a Greek Olympic runner, falls for a beautiful maid, unaware that she is Andromeda, promised by her father to Theocritus, secret leader of conspirators against Greece. Knowing Philippedes' influence on the people, Theocritus details his mistress, Karis, to seduce Philippedes. When she fails, Theocritus tells Philippedes that Andromeda will give herself to him, provided he joins the traitors. Disillusioned, Philippedes leaves, but later the Persians start invading and Philippedes makes a dash for Sparta, gains that country's support, and temporarily halts the Persians. Theocritus then takes Andromeda prisoner and ties her to a ship's prow, but Karis, who has experienced a change of heart, sacrifices her life to warn Philippedes that the Persians are about to land. A terrific sea battle follows, the enemy is routed, Theocritus gets slain, and Andromeda and Philippedes are reunited.

Production.—The picture is unfolded in 490 B.C. during the days when, apparently, men were men and could fight and win wars single-handed and pass their tea half-hour packing a stadium with their athletic prowess. Steve Reeves resolutely plays such a man, Philippedes, who, according to the records, ran from Marathon to Athens in double quick time and spread the good news of his country's victory over Persia. He also takes to water like a duck. Mylene Demongeot is easy on the eyes as Andromeda, Daniela Rocca, makes a seductive Karis, and Sergio Fantoni pulls out all the stops as Theocritus. The other characters, too, put deeds before words, which is just as well. Its land skirmishes are fabulously staged, but it's the sea battles and underwater activity that give the film an edge on Reeves' current money-spinners. "The Giant of Marathon" easily earns box-office laurels.

Points of Appeal.—Actionful story, star, mighty spectacle, big exploitation angles, popular romance, Dyaliscope, Eastman Color and U certificate.

Three Moves to Freedom

Rank. German (A). Directed by Gerd Oswald. Featuring Curt Jurgens, Claire Bloom and Felmy. 9,315 *feet. Release September* 19, 1960

PRE-WORLD WAR II melodrama, German-made with English dialogue. It concerns an aristocratic anti-Nazi Austrian who is given "solitary" by the Gestapo but finds relaxation in chess and stubbornly defies his captors. Curt Jurgens is brilliant and the direction skilful, but, despite a popular love interest, the play addresses itself to those who use their heads, rather than those guided by their hearts. Very good "class" and art house proposition, but ticklish general booking.

Story.—Werner von Basil, a handsome, dignified Austrian, attends a ball at the Metropole Hotel, Vienna. He deeply admires Irene, beautiful ballerina, who arrives escorted by Hans Berger, a Gestapo agent. Later, Irene visits Basil's flat and warns him that he is going to be arrested for helping the Church smuggle treasure out of Austria. Sure enough, von Basil is taken into custody, but refuses to talk. After a few weeks of refined torture, he feels he will go mad, but manages to steal a book. It deals with chess

continued on page 26

A FANFARE FOR A NEW ODEON

West End glamour and showmanship drew large crowds and a packed house on Monday for the gala opening of The Rank Organisation's new Odeon at Hemel Hempstead New Town. The second theatre designed and wholly built since the war to be opened by the Organisation, the Odeon embodies the most up-to-date facilities for film presentation and viewing. It was welcomed by the town's mayor and bailiff, Cllr. Mrs. G. D. Marshall, JP, with the words: " We are fortunate that The Rank Organisation has built us this new theatre, and I am sure I speak for the town as a whole when I say how grateful we are." Left: the trumpeters of the Metropolitan Police Central Band

Top: John Davis and Henry Wells, chairman of Hemel Hempstead's Development Corporation, congratulate Miss N. V. Garland, the matron of the West Hertfordshire Hospital, on the turn-out of the nurses; a bouquet for Mrs. John Davis on her arrival at the theatre—onlookers are John Davis and R. C. Girdler, manager of the Odeon; the mayor performs the opening ceremony. Bottom: Kenneth Winckles and Ivor Smith with Mr. Girdler and Mrs. Marshall at the reception following the Odeon's opening; Virginia Maskell and Leslie Phillips, stars of the opening feature " Doctor in Love," who made personal appearances on stage during the evening; three generations of showmen gather as Odeon manager Roy Girdler is congratulated by his father, Reg Girdler, manager of CMA's Dominion, Hounslow, and his grandfather, former manager of the Odeon, Twickenham

RENTERS' NEWS

—continued from page 14

'Dentist' may give Renown a record

RENOWN'S "Dentist In The Chair" continues to do very well. The 50 per cent. break figure has been exceeded in many towns, and at Scarborough—where it broke its 50 per cent. break figure by £195 on the first day—the film has been booked for another run of six days.

Nearly every major circuit in the country has booked "Dentist," and it is expected to bring a record take for Renown.

'Psycho' makes history

A RECORD 407,691 dollars, topping every holiday and non-holiday mark for a similar period in the history of Loew's Theatres in the Greater New York area, was grossed by Alfred Hitchcock's "Psycho" in the five days ending Sunday, August 21.

The record high, which was registered at 26 Loew's houses in Manhattan, Brooklyn, The Bronx, Queens and Westchester, tops all previous marks, including those set by "The Greatest Show on Earth," "The Ten Commandments" and "From Here to Eternity."

More 'Ben-Hur' shows

MGM is to double the number of autumn and winter screenings to students of the 11-Oscar-winning William Wyler presentation "Ben-Hur" at the Empire Theatre, Leicester Square.

'Young Men' scores

HALL BARTLETT'S "All The Young Men," a Columbia Pictures release, scored a sensational 28,672 dollars in the first four days of its run at the Roosevelt Theatre, Chicago.

The box-office figure which is the best four-day gross of the past year, placed "All The Young Men" among the top four grossers in the last two years there.

"All The Young Men" stars Alan Ladd, Sidney Poitier, James Darren, Ingemar Johannson and Mort Sahl and opens in London on September 8.

PRODUCTION

—continued from page 16

Czinner has spent more than six years devising a technique that would enable him to bring the ballet and the opera, seen by comparatively few people, to many millions. The basis of his technique is to set up a large number of cameras, each capable of recording the scene from different angles. The resulting material—usually more than 100,000 feet—is edited into "flowing continuity."

Czinner first used this technique when he made the Bolshoi Ballet but despite the enormous success of the picture, he was not satisfied.

For the Royal Ballet he elaborated his method and used twice the number of cameras, virtually turning the Royal Opera House Covent Garden into a film studio.

\+ + +

JOINING Janet Munro, Tony Britton and John Fraser in Walt Disney's British production "The Horse Masters": American youngsters Tommy Kirk and Annette Funicello. Filming is at Shepperton under director Bill Fairchild.

Story is set in a British riding school where young people train to be "horse masters."

\+ + +

BUTCHERS' has two subjects going into production shortly. The first will be "Kick Back" to be made for them by the production subsidiary of Walton Studios, Fox Warren Films. Henry Passmore will produce for executive Hannah Fisher and shooting is set to start at Walton at the end of September.

The second will be "The Breaking Point," a story of political intrigue and a large-scale currency swindle. Lance Comfort will direct, Peter Lambert will produce, and shooting is scheduled for October 17.

\+ + +

GERRY EPSTEIN is directing and Charles Leeds produces "Follow that Man" at Walton Studios. It's an Epinay production for United Artists' release and stars Sidney Chaplin and Dawn Addams.

\+ + +

STARTING at Walton on September ..: "Mary had a Little," David Rose's Caralan pro-duction for United Artists. George Fow..r will produce this screen version of the succ..s-ful stage comedy and it will be directed by Ed..ie Buzzell.

Shooting is in black-and-white and a fi..e weeks' schedule is planned.

Residents and convalescents at the CTBF home "The Craggs" went to Derwentwater for their annual outing. The party lunched at Keswick and afterwards those who wished were taken for a trip on the lake

SHOOTING NOW

ABPC ELSTREE.—"The Rebel" (Associated British for Warner-Pathe), produc.. Bill Whittaker, director Robert Day; "... **Story of David"** (William Goetz Warner-Pathe), producer George Pitch..., director Bob McNaught; **"Don't Bothe.. to Knock"** (Haileywood for Warner-Pat..., producer Frank Godwin, director C... Frankel.

ARDMORE.—"The Mark" (Str..s-Buchman for 20th-Fox), producers R..y-mond Stross, Sidney Buchman, direc..or Guy Green.

BEACONSFIELD. — "The Bulldog Breed" (Rank), producer Hugh Stewart, director Robert Asher.

BRAY.—Preparing for Michael Carreras's Hammer production, **"The Inquisitor"** (Columbia), starting September 5.

MERTON PARK.—Documentaries until the end of September.

MGM BOREHAM WOOD — "The Liars" (Relph-Dearden for MGM), producer Michael Relph, director Basil Dearden; **"Danger Man"** (ATV) television series produced by Ralph Smart, directed by Patrick McGoohan; building on three stages for 20th-Fox's **"Cleopatra,"** starting September 5.

NEW ELSTREE.—"The Telltale Heart," producers The Danzigers, director Ernest Morris; **"The Cheaters,"** television series, producers The Danzigers, director Max Varnel.

PINEWOOD.—"No Love for Johnnie" (Betty Box Productions for Rank), producer Betty Box, director Ralph Thomas; **"No Kidding"** (Beaconsfield Films for Anglo Amalgamated), producer Peter Rogers, director Gerald Thomas; **"Der Rosenkavalier"** (Rank), produced and directed by Paul Czinner entirely on location in Salzburg; building for 20th-Fox's **"Cleopatra,"** starting September 5.

SHEPPERTON.—"The Guns of Navarone" (Open Road for Columbia), producer Cecil Ford, director J. ... Thompson; **"Greyfriars Bobby"** (Disn...), producer Walt Disney, director ...n Chaffey; **"The Queen's Guards"** (Mic...el Powell Productions for 20th-Fox), produ..r-director Michael Powell; **"The H..rse Masters"** (Disney), producer Walt Dis...y; director Bill Fairchild; **"The Devil Insi...y"** (British Lion), producer E. M. Sme...y Aston, director Cliff Owen; **"The Gr...-gage Summer"** (Columbia), producer Vi... Saville, director Lewis Gilbert; building ... 20th-Fox's **"Cleopatra,"** starting Septem... 5.

TWICKENHAM.—"The Big Gambl..." (20th-Fox), producer Darryl Zanuck, dir... tor Richard Fleischer.

WALTON.—"Ticket to Paradise" (B... ford Films), director Francis Searl... **"Gallop for Piano"** (Children's Fil... Foundation), director Michael Brand... **"Follow that Man"** (Epinay Films f... United Artists), producer Charles Leed... director Gerry Epstein. Commercials.

Showmanship

by FRANK HAZELL

THE fantastic success of "Hercules Unchained" has been a wonderful shot in the arm for the industry, coming just at the right moment.

It is not the record breaking business that is of such importance in the showmanship sense, but the courage the promoters of the campaign showed in their belief in showmanship and in the cinema.

No one, and I would repeat no one, anticipated the results that have been pouring in, good business was expected, but the records that are being smashed up and down the country have taken everyone by surprise.

Frankly, I would not have guessed the figures within hundreds of pounds of some of the takes I have heard about.

No gimmicks, no magic formulas, just plain straightforward hard selling with one punch followed by another, and then another, keeping the pressure going so that it would be hard to find anyone that had not heard of the film.

This is the kind of showmanship courage we have been lacking, we have given lip service to the product we sell, we say how wonderful it is, but up to now no one has had enough faith to go all out and sell from the word go.

We wait and see what the first returns are, if they are good, then the campaigns start—too late.

What has been the effect of this selling on the public? They have flocked to the cinema and the fantastic pyschological point is that even if they have not thought the film the summit of cinematic art, the very fact that the cinema is packed has taken them along with the tide and they have liked and enjoyed it in spite of themselves.

All the old forgotten formulas have again turned up trumps and Joe Levine should have every showman's thanks for proving again that bold and courageous showmanship can pay and pay very handsomely.

NEW MEMBERS

P. H. Baker, Odeon, Portsmouth.
W. G. Brooks, Ritz, Market Harborough.
H. Brown, A/M, Savoy, Enfield.
D. J. Coe, A/M, Ritz, Southend-on-Sea.
W. D. Demaecker, Mayfair, Battlefield, Glasgow, S.2.
B. F. Denning, Plaza, Plymouth.
F. C. Kennewell, Dominion, Southall.
F. A. Middleton, A/M, Central, Reading.
D. Ramsay, Olympia, Newcastle-on-Tyne.
S. Ramsay, Gaumont, Leeds.

SEALS OF MERIT

J. G. Boddy (second), Savoy, Portsmouth. (Life Member No. 89.)
E. S. Seals (third), Odeon, Woking. (Life Member No. 301.)
E. C. Carter (fifth), Odeon, Ilford. (Life Member No. 142.)

THE COMPANY OF SHOWMEN

A night out for Sussex editors

EDITORS of all Sussex daily and evening newspapers attended the opening performance of "Oklahoma" at the Astoria, Brighton. **M. S. Williams** also managed to persuade many of the show business celebrities that live in Brighton to come along making the launching of this great musical a gala occasion. The performance has been organised in aid of Press charities and Mr. Williams received many letters of thanks from the local editors. This kind of show makes excellent public relations.

A small stunt which gained press mention for "Toby Tyler" was arranged by manager **Sefton,** at the Pavilion, Hackney. In conjunction with Woolworth's manager, models of the chimpanzee in the film were used for display and later presented to youngsters at the children's hospital by the store beauty queen.

Crazy idea

One way to get press for a film like "Follow that Horse," is to take a horse to see it. This was as part of **J. Alexander's** campaign at the Essoldo, Loughborough, and the reporters thought the idea crazy enough to warrant mention.

Anniversaries are now a regular part of cinema showmanship—mainly they are in the twenty year bracket, with the twenty-first and fifth just around the corner for almost fifty per cent. of the remaining cinemas in the country. **H. E. George,** ABC, Dundee, starts at the beginning, for his was a first year celebration!

Once again the special arrangements concentrated on what this new theatre had to offer, not only in entertainment but in service and decor. An attractive and informative souvenir programme was produced making an ideal guide for the special "Open Day" where the public was invited to come along and see what the place looks like and how it works. Starting the appeal to future patrons, Mr. George went back to scratch with a baby contest using the theatre's infancy as a practical point of tie-up.

The event was judged by the Lady Provost, and prizes of prams and baby chairs were presented to the winners. As always, a baby show romps away with the press, and mentions, with pictorial coverage, were gained in all papers, later television also gave full mentions in its news service.

One must never forget the cake, it can be used on any celebration, and local bakers are invariably co-operative. Mr. George made his the basis of another contest, this time to guess the weight. Later the cake found its way to the orphanage—another gesture that the press appreciate.

As I have mentioned, we don't sell our theatres enough these days, and this kind of birthday celebration gives the chance to show what we do, how we enjoy doing it, and forms a platform on which patrons can get to know us and our staff.

R. Brown, Essoldo, Eastney, arranged a most attractive full window display in a local confectioners for his Saturday matinees. This featured pictures of the social events arranged in the past and a full programme of what is promised in the future. The aims and objects of these shows were tasteful and attractively presented, and I am sure many parents would have felt assured by such a display. What more appropriate place for a plug to reach the youngsters than the tuck shop?

When the Cathay cinema, in Kulin, Malaya, was screening a Chinese picture called "Scoutmaster," the management organised a Scoutcraft contest in the grounds of the theatre itself, which brought immense publicity for the picture and the theatre.

A competition was arranged for all scouts in the area who were arranged in groups of six scouts each. They competed in the building of small "camps" and making bridges.

The competition was a thorough success, and the box-office results fully justified the effort.

The Cathay cinema, Penang, organised an island wide six-mile walking race in conjunction with its screening of "Follow A Star."

For young and old

In conjunction with the Penang Amateur Athletic Association, the theatre organised the competition, which attracted over 200 entries. There were open events, and sections for boys and girls and veterans. During the walking race the theatre headed the competitors with a motor van which was suitably decorated with "Follow a Star" publicity.

Competitors included a 74-year-old veteran who finished the course, as well as two town councillors.

Later, the prize-giving presentations were held on the theatre stage. It was a terrific stunt well supported by local newspapers which gave full play to the picture.

Fire recently destroyed a row of houses in Batu Pahat, Johore, Malaya, just behind the Cathay cinema, resulting in the deaths of four children.

The Cathay Organisation, which operates the Cathay cinema as well as the Tye Kuan cinema at Batu Pahat, at once offered to help the victims of the fire, and put on two charity shows, the entire proceeds of which were given over to the Social Welfare Department of the Local Government which was administering relief for the fire victims.

Both the shows attracted full houses, and a substantial sum was raised.

The Showman also commends . . .

Figures in parentheses indicate number of credits

ALLAN, S. G., Roxy, Glasgow: On the Beach, Please Turn Over (2). **Alexander, R.,** Odeon, Bilston: Follow A Star. **Abell, D. G.,** Odeon, Brighton: Seven Thieves. **Adams, L. F.,** A/M., Odeon, Ipswich: Happy Anniversary, I'm All Right Jack (2). **Askew, M. (Miss),** Odeon, Kenton: A Woman Like Satan. **Arksey, L. H.,** Ritz, Farnworth: A Summer Place, The Scarface Mob, Follow A Star (3). **Adams, D. G.,** Regal, Kirkcaldy: Carry On Constable, Please Turn Over, Theatre publicity, The Nun's Story (4).

BARNES, E., Gaumont, Stoke: Conspiracy Of Hearts. **Bee, J.,** Odeon, Worcester: Beyond the Curtain. **Bushnell, C. E.,** Odeon, Bournemouth: Solomon and Sheba. **Blease, G. B.,** Odeon, Bolton: Sink the Bismarck! **Beedie, W. C.,** A/M., Gaumont, Dundee: Who Was That Lady? **Beetles, B. W.,** Odeon, Cheetham Hill: Sleeping Beauty. **Brannan, J.,** Odeon, Burnage: Sleeping Beauty. **Barnes, E.,** Gaumont, Stoke: A Touch Of Larceny. **Bennett, R. W. G.,** Gaumont, Nottingham: Too Young To Love. **Barstow, D. J.,** A/M., Gaumont, Portsmouth: Summer Of the Seventeenth Doll. **Beetles, B. W.,** Odeon, Cheetham Hill: Beloved Infidel, The Horse Soldiers, They Came To Cordura (3). **Bish, H. S.,** Gaumont, Chippenham: Follow A Star. **Baxter, B. T.,** Gaumont, Wandsworth: Conspiracy Of Hearts. **Baron, B.,** A/M., Ritz, Bradford: Girls Town. **Bailey, E. F.,** Ritz, Stockport: The Nun's Story, Expresso Bongo, Hell Is A City, The Angry Silence, Public relations, May Wedding (6). **Bolton, H. T.,** Palace, Eltham: Bottoms Up, Cash McCall, Let's Get Married, May Wedding, School For Scoundrels (5). **Bailey, E. F.,** Ritz, Stockport: Carry On Constable. **Baker, D. S.,** ABC, Chester: Goliath and the Barbarians, The Trials Of Oscar Wilde, School For Scoundrels, The Angry Silence, May Wedding, Theatre publicity (6). **Bill, M.,** Mrs. A/M., Pavilion, Wylde Green: Bottoms Up, Let's Get Married (2). **Butler, T.,** Regent, Crosby: Carry On Constable, The Bramble Bush (2). **Bigny, E. C.,** ABC, Warrington: Public relations, The Trials Of Oscar Wilde, Hell Is A City (3). **Burness, A.,** Crown, Ladywood: Never So Few, Anatomy Of A Murder (2). **Broadhurst, A.,** Luxor, Eastbourne: May Wedding. **Bloom, B.,** Reo, Liverpool: Case Of Dr. Laurent, Moment Of Danger, The Scarface Mob, Please Turn Over, The Bramble Bush, Expresso Bongo (6). **Broadhurst, A.,** Luxor, Eastbourne: School For Scoundrels.

CHAMBERS, P. E. G., Odeon, Wimbledon: Crack In the Mirror. **Clarke, D.,** Odeon, Derby: The Challenge. **Cross, P. A.,** Odeon, Shirley: Seven Thieves. **Crisp, A. G.,** Odeon, Southend-on-Sea: Emile Ford, Summer Of the Seventeenth Doll (2). **Currie, A. F.,** Odeon, Faversham: Demetrius and the Gladiators. **Crane, G. J. V.,** Odeon, Norwich: Summer Of the Seventeenth Doll. **Chapman, T. F. L.,** New Empress, Nottingham: Bluebeards' Ten Honeymoons, Public relations, Theatre publicity, Return Of the Fly (4). **Crabb, R. J.,** Ritz, Nuneaton: Press relations, Press publicity, Public relations (3). **Caro, S. P.,** Odeon, Clacton: Never Let Go. **Cornell, W. A.,** Odeon, Barnet: Never Let Go. **Crabb, R. J.,** Ritz, Nuneaton: Newsreel publicity, Inn For Trouble, Bramble Bush (3). **Cully, N.,** Coliseum, Whitley Bay: Bottoms Up, The Angry Silence, The Trials Of Oscar Wilde (3). **Clarke, G.,** Majestic, Benwell: Carry On Constable, The Bramble Bush, The Five Pennies, The Scarface Mob (4). **Cully, N.,** Coliseum, Whitley Bay: The Scarface Mob. **Callander, D.,** Vandyck, Bristol: Inn For Trouble, Let's Get Married, Peeping Tom, Rise and Fall of Legs Diamond (4). **Campbell, J. C.,** Regal, Coatbridge: Public relations, Carry On Constable (2). **Cook, R. L.,** Savoy, Swindon: The Trials Of Oscar Wilde, Bottoms Up, Hell Is A City (3).

DAVIDS, A., Gaumont, Worcester: Once More With Feeling. **Downes, R. H.,** Gaumont, Birkenhead: Wake Me When It's Over. **Dene, T.,** Odeon, Croydon: Conspiracy Of Hearts. **Doveton-Holroyd, J. D.,** Gaumont, Swindon: Sink the Bismarck! **Doherty, M.,** A/M., ABC, Charing Cross: This Earth is Mine, Tamango, The Angry Silence, Cash McCall, Moment of Danger (5). **Davany, W.,** Ritz, Gateshead: Goliath, Moment Of Danger, Deadline Midnight, The Bramble Bush, The Angry Silence, May Wedding (6). **Dunachie, J.,** Regal, Glasgow: Trials Of Oscar Wilde, The Scarface Mob, The Bramble Bush, Cash McCall, Carry On Constable, Inn For Trouble (6). **Demaecker, W. D.,** Mayfair, Battlefield: Kid From Brooklyn, The Angry Silence, Anatomy Of A Murder (3).

EDMONDSON, K. D., Odeon, Chester: The Battle Of the Sexes. **Elcock, G. P.,** Odeon, Deal: Sink the Bismarck! **Evans, R. T.,** Gaumont, Shepherds Bush: The League Of Gentlemen. **Evans, A.,** Savoy, South Shields: Carry On Constable, The Angry Silence (2). **Edwards, A. M.,** Gaumont, Plymouth: Cone Of Silence. **Evans, R. T.,** Gaumont, Shepherds Bush: Never Let Go. **Elmes, L. J.,** A/M., Rialto, Maidenhead: Trials Of Oscar Wilde, Goliath and the Barbarians, Hell Is A City, Inn For Trouble, School For Scoundrels (5). **Eveleigh, R. A.,** Luxor, Eastbourne: Cash McCall, Hell Is A City, Bottoms Up (3).

FELTON, R. J., Odeon, Wolverhampton: A Touch Of Larceny. **Faulds, A. R.,** Regal, Kilmarnock: The Scarface Mob, The Angry Silence (2). **Farmer, R.,** Gaumont, St. Albans: Never Let Go.

GISLINGHAM, E. A., Gaumont, Cheltenham: Summer Of the Seventeenth Doll. **Glasgow, J. G.,** Odeon, Wembley: Never Let Go. **Gordon, R. E.,** Odeon, Llanelly: Sink the Bismarck! **Gilchrist, B.,** Gaumont, Carlisle: The League Of Gentlemen. **Goldthorpe, B.,** Odeon, Stockton: A Touch Of Larceny. **Gannon, J.,** Gaumont, Barnstaple: Conspiracy Of Hearts. **Grou, L.,** Regal, Woolwich: Press relations, Public relations (2). **Gallacher, J. A.,** Regal, Kilmarnock: The Trials Of Oscar Wilde, Carry On Constable (2). **Greaves, W. L.,** Gaumont, Dudley: Too Young To Love. **Gilchrist, B.,** Gaumont, Carlisle: Happy Anniversary. **Groves, E. L.,** Odeon, Edgware Road: Never Let Go. **Graves, L. W.,** Odeon, Lowestoft: Never Let Go.

HURRY, E. C., Regal, Edmonton: Never Let Go. **Hopwood, A. E.,** Gaumont, Chester: Wake Me When It's Over. **Hardy, D.,** Odeon, Lincoln: Heart Of A Teenage Girl, The League Of Gentlemen (2). **Hann, K. B. S.,** Gaumont, Lewisham: Conspiracy Of Hearts. **Hockings, K. J.,** Odeon, St. Austell: Follow A Star. **Hallam, A. E.,** New Empress, Nottingham: High Society, Carry On Constable, From Here To Eternity, Public relations, Children's club, A Summer Place (6). **Holmes, F. L.,** A/M Ritz, Sunderland: Bluebeard's Ten Honeymoons, School For Scoundrels (2). **Holmes, F. L.,** Ritz, Sunderland: The Angry Silence, The Bramble Bush, Let's Get Married, Inn For Trouble, Goliath and the Barbarians (5). **Hornblow, B. V.,** Rex, Consett: The Trials Of Oscar Wilde, Children's club, Public relations, Carry On Constable (4). **Hurt, G. W.,** Gaumont, Finchley: Never Let Go. **Holloway, A. H.,** Central, Reading: Carry On Constable, Bluebeard's Ten Honeymoons, The Angry Silence (3). **Hare, J. W.,** Regal, Gt. Yarmouth: Lonnie Donegan. **Hargreaves, K.,** A/M., Regal, Southport: Follow That Horse. **Heatle, D. M.,** Lyceum, Edinburgh: Two Way Stretch, Inn For Trouble, The Bramble Bush (3). **Harris, A. H.,** Pavilion, Wylde Green: The Angry Silence, The Trials Of Oscar Wilde (2). **Hawkings, T. W.,** Palace, Arbroath: Children's club. **Hadfield, C.,** Regal, Canterbury: Trials Of Oscar Wilde.

INGRAM, W., Gaumont, Glasgow: Public relations.

JONES, C., A/M., Regal, Harrogate: The Angry Silence, Bluebeard's Ten Honeymoons, The Bramble Bush, Goliath and the Barbarians, Trials Of Oscar Wilde, Two Way Stretch (6). **Jefferies, A. F. G.,** Odeon, Whitton: Never Let Go. **Johnson, L. S.,** Oak, Selly Oak: Seven Thieves, The Battle Of the Sexes, Our Man In Havana, Conspiracy Of Hearts, Happy Anniversary (5).

KAY, J., Gaumont, Streatham: Sink the Bismarck! **Key, L.,** ABC, Scunthorpe: Circus Of Horrors, Hell Is A City, Trials Of Oscar Wilde, Carry On Constable, Moment Of Danger, The Rise and Fall Of Legs Diamond (6).

LOCKYER, G., Odeon, Stafford: Jazzboat. **Learmonth, W.,** Gaumont, Perth: The League Of Gentlemen. **Lockyer, G.,** Odeon, Stafford: Beloved Infidel. **Learmonth, W.,** Gaumont, Perth: Sleeping Beauty. **Laybourne, H.,** Odeon, Southsea: Summer Of the Seventeenth Doll. **Lord, A. J.,** A/M., Odeon, Astoria, Brixton: The League Of Gentlemen. **Laing, P. M.,** Rex, Motherwell: Carry On Constable, The Angry Silence, Public relations, Cash McCall, Bluebeard's Ten Honeymoons, The Trials Of Oscar Wilde (6). **Lewis, B. W.,** A/M., ABC, Carlton, Boscombe: Let's Get Married, School For Scoundrels, Goliath, Peeping Tom, The Trials Of Oscar Wilde, The Flesh and The Fiends (6). **Laing, J. L.,** Regal, Aberdeen: The Bramble Bush, Carry On Constable, Bluebeard's Ten Honeymoons (3).

MUTCH, A., Gaumont, Greenock: Sink the Bismarck!, Operation Petticoat (2). **Murray, W. S.,** Gaumont, Anfield: Pillow Talk. **Milborrow, K.,** Odeon, South Norwood: Conspiracy Of Hearts, The League Of Gentlemen (2). **MacLeod, D. J.,** Olympia, Bridgeton: Tamango, Children's club, The Angry Silence, Cash McCall, Moment Of Danger, Case Of Laurent (6). **Meichan, J.,** A/M., Olympia, Bridgeton: Jazzboat. **Mapes, G. R.,** Savoy, Stourbridge: The Nun's Story, Let's Get Married, May Wedding, Cash McCall (4). **Menzies, A. W.,** Coliseum, Glasgow: The Scarface Mob, Inn For Trouble, Trials Of Oscar Wilde, Bluebeard's Ten Honeymoons (4). **Milner, P.,** A/M., Regal, Brixton: The Trials Of Oscar Wilde, The Rise and Fall Of Legs Diamond, Goliath and the Barbarians, Peeping Tom (4). **Middleton, F. A.,** Central, Reading: Bramble Bush, Cash McCall, Let's Get Married (3). **McLeod, D. J.,** Olympia, Bridgeton: Two Way Stretch. **Meichan, J.,** A/M., Olympia, Bridgeton: Summer Place. **Morris, H.,** Gaiety, Birmingham: The Story On Page One, Babette Goes To War, The King and I, Jazzboat, Scarface Mob, Inn For Trouble (6). **McCabe, J.,** Avon, Glasgow: Please Turn Over. **Moar, S.,** Odeon, Crosby: Children's club. **McLaughlin, T. F.,** Odeon, Hounslow: Never Let Go. **McIver, R. C.,** Odeon, Ashford: Mountain Road. **Malyon, K.,** Gaumont, Colchester: Follow A Star.

NEWMAN, G., Capitol, Leith: Happy Anniversary. **Norrie, M. N.,** Odeon, Andover: Indian Love Call. **Neat, T. H.,** Premier, Cheetham Hill: Hell Is A City, The Trials Of Oscar Wilde, Carry On Constable, Two Way Stretch, Expresso Bongo, Public relations (6).

PASS, D. H., Odeon, Castle Hill: Once More With Feeling. **Parrott, R.,** Odeon, Doncaster: Solomon and Sheba. **Philcox, J. S. G.,** Gaumont, Bradford: A Woman Like Satan. **Peters, N.,** Ambassador, Slough: Sink the Bismarck! **Parks, J. F.,** Gaumont, Redditch: The Shakedown. **Pitman, S. T.,** Gaumont, Frome: Follow A Star. **Phillips, J. C.,** A/M., Regal, York: The Rise and Fall Of Legs Diamond, School For Scoundrels, Let's Get Married, The Angry Silence, Moment Of Danger (5). **Paton, J. ●.,** Ritz, Brighouse: Let's Get Married, Theatre publicity, Please Turn Over, North By Northwest, Hey Boy, Hey Girl, Public relations (6). **Pierrepont, E.,** Regal, Hounslow: The Trials Of Oscar Wilde, Goliath, Let's Get Married, School For Scoundrels, Peeping Tom, Cash McCall (6). **Parker, R. W.,** Savoy, Exeter: School For Scoundrels, Theatre publicity (2). **Pickering, K.,** Whitehall, Rotherham: The Angry Silence, Public relations, Theatre publicity (3). **Paxton, A. C.,** Regal, Aberdeen: The Trials Of Oscar Wilde, School For Scoundrels, Let's Get Married, Goliath, The Angry Silence, Inn For Trouble (6).

ROBERTS, C. W., Odeon, Wrexham: Happy Anniversary. **Robertson, H. A.,** Gaumont, Bromley: Conspiracy Of Hearts. **Robdrup, S.,** Gaumont, Darlington: Jazzboat, Too Young To Love (2). **Riley, G. W. B.,** Royal, Kings Lynn: On the Beach, A Woman Like Satan (2). **Romaine, R. H.,** ABC, Leeds: Public relations. **Riley, G. W. E.,** Royal, Kings Lynn: Public relations. **Reddaway, R.,** Regal, Cheltenham: Children's club. **Ratcliffe, P.,** Regal, Wembley: Sergeant Rutledge, Circus Of Horrors, Theatre publicity (3).

SANDIFORD, G. E., Walpole, Ealing: Toby Tyler. **Smith, J. L.,** Odeon, Loughborough: Sink the Bismarck! **Sones, R.,** Gaumont, Walsall: Seven Thieves. **Saxton, W.,** Odeon, Chesterfield: Operation Petticoat. **Simpson, A.,** Gaumont, Ayr: North West Frontier. **Stewart, P. A.,** Odeon, Hamilton: Anatomy Of A Murder. **Short, T. D.,** Rialto, Southampton: Follow A Star. **Smith, E. J.,** Gaumont, Barney: Theatre publicity. **Street, A. W.,** Odeon, Richmond: The League Of Gentlemen. **Saunders, H.,** Odeon, Prestwich: Sleeping Beauty. **Sherwood, W.,** Hippodrome, Colchester: Hound Dog Man. **Saunders, J.,** Odeon, Manchester: Happy Anniversary. **Spriggs, B. S.,** Gaumont, Peckham: Conspiracy Of Hearts. **Skelton, G. L.,** Ritz, Huddersfield: Carry On Constable. **Sobey, L.,** Regal, Ilkley: Carry On Constable, Two Way Stretch, Dale: A City, The Bramble Bush, The Scarface Mob, Summer Place (6). **Simpson, D.,** A/M., Ritz, South Shields: The Purple Gang, The Trials Of Oscar Wilde (2). **Short, A.,** Mayfair, Tooting: Hell Is A City, Let's Get Married, Trials Of Oscar Wilde (3). **Simpson, E.,** Picture House, Doncaster: Broadracers, Cover Girl Killer (2). **Seddon, A. W.,** Ritz, Barnsley: Newsreel publicity, Inn For Trouble, Bluebeard's Ten Honeymoons, Trials Of Oscar Wilde, Hell Is A City, Theatre publicity (6). **Skelton, G. L.,** Ritz, Huddersfield: Moment Of Danger, The Scarface Mob, Tommy the Toreador, A Summer Place, Please Turn Over (5). **Scott-Buccleuch, N.,** Carlisle: Follow That Horse, Circus Of Horrors (2).

TUCKER, J., Odeon, Weymouth: Inn For Trouble. **Thomas, B. R.,** Odeon, Brentwood: Never Let Go. **Toole, T.,** Odeon, Blackheath: Operation Petticoat, Follow A Star (2). **Thynne, R.,** Odeon, Kingstown: Sink the Bismarck! **Taylor, R.,** Regal, Brighton: League Of Gentlemen. **Thornton, P.,** Gaumont, Northampton: Conspiracy Of Hearts. **Thomas, B. R.,** A/M., Odeon, Reading: Sink the Bismarck! **Thornton, P. J.,** Gaumont, Northampton: Wedding In Springtime. **Toll, W. J.,** Odeon, Yoxall: Lewes: Follow A Star. **Taylor, R. C.,** Regal, Yo

KINE.-A £600 SHOWMANSHIP CONTEST

Lord Mayor welcomes 450 Stoke pensioners at special screening

A SPECIAL for old age pensioners was the highlight of a campaign for "Please Don't Eat The Daisies" at the Gaumont, Stoke, carried out by **E. B. Rees**, the manager. He was approached by the Lord Mayor of Stoke to assist him with the entertaining of 450 old age pensioners and a screening of the film was arranged.

The Lord Mayor and Lady Mayoress welcomed the old folks, who were entertained in a grand manner. Local traders donated several gifts for the older persons attending.

During the Saturday prior to playdate, a husband and wife, accompanied by three children and the family pet, walked through the town distributing daisies. Credits were carried by a little boy. A decorated PA van was also used to spread news of the playdate.

Co-operative

Good use was made of the national milk tie-up. The Co-operative dairy allowed its roundsmen to deliver milk bottles with credit collars attached. Posters were also utilised.

Window displays were arranged, plus posters in ballrooms and leaflets in restaurants and coffee bars.

A "good night" message was used in the vestibule.

An assistant manager who campaigned for "Please Don't Eat The Daisies" was **J. R. Harris**, of the Odeon, Worcester.

Good results were obtained from the milk tie-up, with the local dairy distributing bottle collars and siting posters.

Harris also obtained advertisements for a complete composite page, but was refused the space in the press. However, advance notices were inserted in the paper.

Bookmarks were taken by travelling and static libraries; many credit cards were sited in miscellaneous shops; and PA announcements were made over the system in the Worcester Cricket Club ground.

Colourful

A bright and colourful front-of-house for "Please Don't Eat The Daisies" was prepared by **R. Roche** of the Gaumont, Eltham Hill.

This comprised six daisies, each painted on to a separate glass door panel and each having a word from the film title incorporated in the design.

Other ideas put into operation included the plugging of the Doris Day numbers featured in the film; co-operation with the local RSPCA branch, and the Express Dairy.

In the latter tie-up, several hundred bottle collars were circulated.

"Please Don't Eat The Daisies" signs were produced and used for placing on grass verges and playing fields.

A fine composite page for "Please Don't Eat The Daisies" from **W. R. Knight** of the Kinnaird, Dundee, introduces his campaign. It included the milk promotion, Quaker tie-up, book and music publicity.

Each of these outlets resulted in good window presentations.

The composite page in *The People's Journal* consisted of several advertisements, each featuring reproductions of the family with appropriate tie-in copy.

Good editorial also appeared in the *Evening Telegraph*.

Recruiting

"Never So Few" was chosen by **Miss L. Watt,** manageress of the Odeon, Coatbridge, for special publicity.

Prior to playdate she secured several good window sites, and linked the film with radio, fashions and teenage accessories.

The highlight was with the Royal Scots Guards Regiment, who were staging a recruiting drive. An army recruiting centre, consisting of a large wheeled vehicle, was positioned in the centre of the town with uniformed personnel in attendance. By using a play with words on the film title a first-class tie-up resulted.

On the last day of the recruiting drive the army contingent moved to the theatre where it created quite a stir.

Editorial appeared in the press.

J. Paton, of the Ritz, Brighouse, sends a report for "Showboat."

A 20-ft. model of a riverboat was designed and made with the help of the theatre foreman.

This was located in the entrance foyer prior to playdate. It was enhanced by 50 models of craft loaned by a model centre, and costumes of the period loaned by the Huddersfield Operatic Society.

The foreman, attired in period costume and sporting a grand moustache, toured the busy streets during the week-end prior to playweek.

The front-of-house was decorated with red, white and blue ribbons, cut-outs and posters. Box-office cards were sent to hotels and clubs.

A loudspeaker van, bannered with credits, toured the Wimbledon area for **P. E. G. Chambers,** of the Odeon, to publicise "The Day They Robbed The Bank Of England."

Leaflets giving theatre, film and playdate were handed out around the town.

A tie-up with the local savings group produced a window presentation.

Many traders co-operated by placing art cards in prominent window positions.

L. J. Brown, of the Ritz, Felixstowe, added dignity to the presentation of "Gigi" with a gala performance attended by the chairman of the council and leading citizens of the town.

A local florist decorated the theatre entrance in a lavish and tasteful manner.

Work that went into making the playdate successful included distribution of booking heralds, a hundred quads sited within a 20 mile radius, and bus panels in 50 buses of the Eastern Counties.

Oscar-winning window presentations were a highlight of the campaign.

One hundred box-office cards were sent to hotels and clubs, and good editorial coverage was obtained in the local press from the gala opening—presented in the style of a West End premiere.

Bullion

A gold bullion stunt was staged by **J. D. Hole-Gale** at the Odeon, Leeds, for the screening of "The Day They Robbed The Bank Of England."

Imitation bullion was left around town with notices reading, "These were left behind on, The Day, etc."

Several book displays were arranged and 1,000 bookmarks were used by libraries and newsagents.

A specially compiled newsboard was positioned on the front-of-house and hanging cards were sent to factories and stores.

Teaser ads asking, "Who staged the greatest crime in history?" and "What is the mystery of The Old Lady of Threadneedle Street?" were inserted in the *Yorkshire Evening Post*.

Pictorial heralds were distributed by theatre staff on a door-to-door basis. Leeds Radio Cabs agreed to hand reciprocal publicity to every fare carried by their vehicles. Many thousands are carried by this company and valuable benefits were achieved.

The Big Hunt, The Purple Gang, Roadracers, Newsreel publicity (4). **Thirlaway, A. C.,** Ritz, Bexhill-on-Sea: Moment Of Danger, Two Way Stretch The Angry Silence, Quo Vadis, Carry On Constable, Public relations (6). **Trumper, E. G.,** Rialto, Maidenhead: The Nun's Story. **Taylor, R.,** Regal, York; Carry On Constable, Newsreel publicity, Inn For Trouble, Public relations, The Trials Of Oscar Wilde (5). **Tannahill, G. R.,** Regal, Paisley: The Nun's Story, The Trials Of Oscar Wilde, Carry On Constable, The Angry Silence, Tamango (5).

VE**, E. F. R.,** Carlton, Boscombe: Public relations, Hell Is A City, Bottoms Up (3). **Verity, J. F.,** Regal, Halifax: Hell Is A City. **Vernall, E. R.,** Odeon, Dagenham: Around the World in 80 Days.

W**LIAMS, A. S.,** Odeon, Northfields: Toby Tyler. **Hill, A. W. F.,** Gaumont, Falkirk: Sink the Bismarck! **Wood, R.,** Gaumont, Dundee: A Touch Of Larceny. **Watson, H. W.,** Odeon, Peterborough: Little Of the Sexes. **Williams, A. E.,** Odeon, Northfields: Around the World In 80 Days. **Webb, W. L.,** Gaumont, Camden Town: Summer Of the Seventeenth Doll, Once More With Feeling (2). **Whitaker, T.,** Savoy, Wolverhampton: School For Scoundrels, Hell Is A City (2). **Weatherhead, P. J.,** Kings, Bristol: Let's Get Married, The Rise and Fall Of Legs Diamond, Hell Is A City, Bluebeard's Ten Honeymoons (4). **Walker, H. I.,** City, Carlisle: Showboat, Samson and Delilah, Behemoth the Sea Monster, Theatre publicity, Newsreel publicity, The Wilson Story (6). **Watson, C. S.,** Elite, Middlesbrough: Bottoms Up, Public relations, Carry On Constable (3). **Wright, R. J.,** A/M., Playhouse, Colchester: Hell Is A City, Let's Get Married, School For Scoundrels, The Angry Silence, Never Take Sweets From A Stranger (6). **Whittaker, T.,** Savoy, Wolverhampton: Circus Of Horrors.

ATES, R., Playhouse, Miles Platting: Happy Anniversary.

ZAGURY, M. J., Embassy, N. Harrow: Circus Of Horrors, The Trials Of Oscar Wilde, Public relations, Theatre publicity, The Rise and Fall Of Legs Diamond, Sergeant Rutledge (6). **Zaidner, S.,** Odeon, Stepney: Summer Of the Seventeenth Doll.

More Credits

"The Wreck Of The Mary Deare."—New Empress, Nottingham; B. V. Hornblow, Rex, Consett; G. Clark, Majestic, Benwell; A. C. Thirlaway, Ritz, Bexhill-on-Sea; P. J. Cordier, Rex, Norbury; D. J. MacLeod, Olympia, Bridgeton; F. J. Hyland, A.B.C., Londonderry; C. A. Hodgson, Royalty, Hull; A. S. Dale, Rex, Riddrie.

"The Day They Robbed The Bank Of England."—R. W. G. Bennett, Gaumont, Nottingham; L. F. Adams, Odeon, Ipswich; L. Putsman, Gaumont, Birmingham; T. D. Short, Odeon, Reading.

"Please Don't Eat The Daisies."—S. E. Perkins, Regal, Farnham; L. A. L. Moneypenny, Odeon, Jersey; P. E. Skellon, Odeon, Spalding; W. L. Greaves, Gaumont, Dudley.

"Never So Few."—E. P. M. Lendrum, Odeon, Sittingbourne; S. G. Allan, Roxy, Glasgow.

"Libel."—R. C. McIver, Odeon, Ashford.

IN BRIEF

● After 24 years, the Odeon, Gold Street, Kettering, Northants., will be closed on October 29, leaving the town with only the Savoy and the Granada. The other Rank cinema, the Gaumont, was closed some months ago and is being replaced by shops. The Odeon has also been sold for development purposes, the price realised being £36,000.

● The Palace Cinema, Blackburn, which closed down in December, 1957, is to be re-opened early next month. The cinema, which is owned by Macnaghton Vaudeville Circuit, has been leased to a Burnley firm.

● Seating of the ground floor of the Plaza cinema at Northwich, in Cheshire, has been reduced by 120 so that people can have more "leg room."

● The Devonshire Theatre, Higher Broughton, Salford, which has been operated by the Snape Circuit, Manchester, since 1955, is to be closed. It is intended to sell the property.

● The Victoria cinema, Hartshill, Staffs., has closed because of falling attendances. It is owned by E. and Q. Cinemas and seats 600.

RANK PROFITS

– continued from page 3

last year although then the dividend rose from 7½ per cent. to 12½ per cent. This year, though, the dividend falls to 2½ per cent.

Trading profit of Odeon Properties falls slightly, from £829,063 to £810,362, and Odeon Associated Theatres trading profit is put at £608,240, against £622,711 last year.

Accounts for Provincial Cinematograph Theatres once again show an increase With a trading profit of £1,715,550 (£794,246 last year) the dividend increases from 65 per cent. in 1959 to 87.5 per cent.

General Theatre Corporation dividend jumps from nothing last year to 96.15 per cent. Its trading profit was £260,311, compared with £226,482 last year.

Rank Cintel's trading profit decreases from £634,320 last year to £583,202. The dividend is 2½ per cent.

REVIEWS

–continued from page 20

and von Basil relieves his boredom by learning the game. Irene offers herself to Berger in return for von Basil's release, but he rejects her. Eventually, von Basil is freed, and he and Irene meet on a refugee boat just as he confounds a chess champion by displaying an amazing knowledge of the game without ever having played a match!

Production.—The picture opens with von Basil butting into the chess game, then turns back the clock, describes the circumstances which caused the Gestapo-menaced hero to study the game and has a "this is where we came in" ending. Curt Jurgens gives a remarkably fine performance as von Basil, who seeks solace in chess, yet narrowly escapes becoming a slave to the game, Claire Bloom has dignity and sensitivity as Irene, and Jorge Felmy registers as Berger. Its supporting types, too, convince. The start is leisurely, but once in its stride the film uses chess not only as a springboard for intriguing drama, but also as an instrument for measuring the effects of brain-washing.

Points of Appeal.—Unusual and fascinating story, stars, first-class acting, title, faultless atmosphere and feminine angle.

Advance bookings and box-office receipts for Warner-Pathe's "Ocean's Eleven" have made history at the Warner Theatre. It's been queues every day since opening day

VENICE FESTIVAL

–continued from page 7

George Gunn, Madame Stavenow Cassagne and the complete jury except Robert Aldrich, delayed in Hollywood by his work.

The 12-strong jury elected French playwright Marcel Achard as its president.

The first three competing films proved disappointing. Czechoslovakia's "White Dove" is a typically long-haired attempt to elaborate on Picasso symbolism in the expressionist style of the 'twenties.

Jugoslavia's entry "War" has more appeal because it illustrates the futility of armed conflict and effectively ridicules militarism. It suffers, however, from the director's inconsistency of style, provoking of instant spectators' laughter immediately after the explosion of the atom bomb.

Literary merit

The German entry "Schachnovelle" adapted from Stefan Zweig's book and directed by Gerd Oswald has more literary than pictorial merit, and hardly justifies its two hours running time.

Curt Jurgens and Claire Bloom do not give performances worthy of their talent and reputation.

The Rank Organisation has acquired the film for 49 countries—English version is entitled "Three Moves to Freedom."

At the lavish cocktail party given by the production company Roxy and German Export Union, Oswald stated that he will discuss in London next week a project for filming in Nairobi the Hemingway story "The Short Happy Life of Francis Macomber."

Jurgens' plans

Curt Jurgens said he would produce and direct in India in January 1961 an adventure story "Aranda" in which he and Trevor Howard will star.

First highlight of the Festival came with the screening of Billy Wilder's "The Apartment" which met with the enthusiastic approval of public and critics alike.

Shirley MacLaine personally took a bow acknowledging riotous applause and at a press conference proved a most gracious ambassadress. Her next picture will be "My Geisha" for which she is studying Japanese.

World premiere of the British film "Tunes of Glory" is scheduled for Sunday September 4, and many personalities are expected on that date, including Alec Guinness.

Ronald Neame, the picture's director was seen in Venice some days ago, but so far is keeping away from the Festival.

Apart from 14 films screened in competition in the mornings, old classics are shown in the cultural section.

Films not eligible for competition are outclassing the festival entries. John Casavetes "Shadows," Eisenstein's "Ivan the Terrible" and "Ben-Hur" are all in a class of their own.

In the cultural section, British wartime documentaries were successful beyond all expectations.

Films like "In Which We Serve," "Target for Tonight," "We Dive at Dawn," "San Demetrio," "World of Plenty," "Millions Like Us"—never seen in Italy before—have attracted large audiences and are favourably reviewed in the Italian press.

TRADE SHOWS

LONDON

September 5:

The Music Box Kid. United Artists. Own Theatre. 10.30 a.m.

Hannibal. Warner-Pathe. Warner, Leicester Square. 10.30 a.m.

The Scavengers. New Realm. Celluloid. 10.45 a.m.

The Fugitive Kind. United Artists. London Pavilion. 3.32 p.m.

September 6:

Jungle Hell (U). Orb. Celluloid Theatre. 11 a.m.

The Mobster. British Lion. Studio One. 10.30 a.m.

September 7:

Three Came to Kill. United Artists. Own Theatre. 10.30 a.m.

September 9:

Foxhole in Cairo. British Lion. Studio One. 10.30 a.m.

MANCHESTER

September 6:

The Music Box Kid. United Artists. Regal. 10.45 a.m.

September 8:

Inherit the Wind. United Artists. Odeon. 10.45 a.m.

LATE EXTRAS (LONDON)

September 1:

Three shorts. 20th Century-Fox. Own Theatre. 2.30 p.m.

Printed in Great Britain and Published by ODHAMS PRESS LTD., Long Acre, London, W.C.2.

KINE Booking Guide

TRADE SHOW OFFERS—AUGUST, 1960

Title	Regd. No.	Renter	Running Time (min.)	Certificate	Length (feet)	Stars	Box-Office Angle	"Kine" Review	Release Date
†ANN[illegible] OF BROOKLYN ...	——	Columbia ...	97	U	8,918	Gina Lollobrigida ... Dale Robertson Vittorio De Sica	Romantic comedy. Capital star light booking (C)	Aug. 25	Oct. 10
BAT[illegible] HAREM, THE	——	Gala	79	X	7,200	Hiroko Ito ... Mitsuko Mito Jushiro Konoe	Japanese-made "Peeping Tom." So-so industrial hall fare (NC)	Aug. 4	Not Fixed
†BELL[illegible] ARE RINGING	——	MGM ...	125	U	11,309	Judy Holliday ... Dean Martin Eddie Foy, Jr.	Happy-go-lucky comedy. Capital light booking (C)	Aug. 18	Oct. 10
BULLFIGHT	——	Gala	70	X	6,322	Commentary by Bryant Haliday	"Blood and sand" documentary. Man-size art house fare (NC)	Aug. 25	Not Fixed
†COME DANCE WITH ME ...	——	Columbia ...	90	X	8,173	Brigitte Bardot ... Dawn Addams Henri Vidal	French who-dunnit. Very good adult comedy-thriller (NC)	Aug. 25	Sept. 26
*DEPTH CHARGE	Br./E.25623	British Lion ...	55	U	4,993	Alex McCrindle ... David Orr Elliot Playfair	Maritime dramatic documentary. So-so quota (C)	Aug. 18	Sept. 19
ETERNAL ECSTASY	——	Gala-Films de France	92	X	8,375	Macha Meril ... Jacques Charrier Paulette Dubost	French cynical comedy melodrama. Good out-of-the-rut proposition (NC)	Aug. 18	Not Fixed
FANATICS, THE	F.25648 ...	British Lion	85	A	7,686	Pierre Fresnay ... Gregoire Aslan Betty Schneider	French suspense melodrama. Ticklish booking, anyway in its present length (C)	Aug. 18	Not Fixed
IL TETTO	——	Gala	98	U	8,806	Gabriella Pallotta ... Giorgia Listuzzi Gastone Renzelli	Italian romantic drama. Very good specialised hall fare (C)	Aug. 18	Not Fixed
†IT STARTED IN NAPLES ...	——	Paramount ...	100	A	9,018	Sophia Loren ... Clark Gable Vittorio De Sica	Comedy. Capital light booking (C) ...	Aug. 11	Sept. 26
†L'EAU VIVE	——	British Lion ...	96	U	8,857	Pascale Audret ... Milly Mathis Charles Blavette	Comedy melodrama. Very good "double bill" (C)	Aug. 25	Not Fixed
LET NO MAN WRITE MY EPITAPH	F.25660 ...	Columbia ...	106	X	9,536	Burl Ives ... ... Shelley Winters James Darren	Stark melodrama. Outstanding adult booking (NC)	Aug. 18	Oct. 3
†LET'S MAKE LOVE	——	20th Century-Fox	119	U	10,710	Marilyn Monroe ... Yves Montand Frankie Vaughan	Romantic comedy-drama. Infallible box-office proposition (C)	Aug. 25	Sept. 19
*MAN WHO COULDN'T WALK, THE	Br./E.25601	Butcher's ...	62	A	5,650	Peter Reynolds ... Pat Clavin Eric Pohlmann	"Thick ear." Reliable quota "second." (C)	Aug. 11	Oct. 17
MURDER A LA CARTE ...	F.25630 ...	British Lion ...	99	X	8,902	Jean Gabin... ... Daniele Delorme Gerard Blain	Romantic crime melodrama. Very good specialised hall fare (NC)	Aug. 11	Not Fixed
OCEAN'S ELEVEN	——	Warner-Pathe	127	A	11,410	Frank Sinatra ... Dean Martin Angie Dickinson	Comedy crime melodrama. Excellent popular booking (C)	Aug. 25	Oct. 10
ONE FOOT IN HELL	F.25643 ...	20th Century-Fox	89	A	8,076	Alan Ladd ... ... Don Murray Dolores Michaels	"Outdoors" Very good "horse opera" (C)	Aug. 18	Sept. 12
OUTLAW QUEEN	F.25646 ...	Hillcrest ...	66	U	5,929	Andrea King ... Harry James I. Stanford Jolley	Western. Reliable "second" (C) ...	Aug. 25	Not Fixed
*PICCADILLY THIRD STOP ...	——	Rank	89	A	8,063	Terence Morgan ... Yoko Tani William Hartnell	Crime melodrama. Very good British "thick-ear" (C)	Aug. 25	Sept. 19
†POISONED ARROW, THE ...	F.25588 ...	Rank	69	U	6,198	Otilia Larranaga ... Gaston Santos Pedro D'Aguillon	Outdoor melodrama. Good "second," particularly for the kids and crowd (CC)	Aug. 4	Not Fixed
PSYCHO	——	Paramount ...	107	X	9,767	Anthony Perkins ... Vera Miles John Gavin	Psychopathic "shocker." Box-office certainty (NC)	Aug. 11	Aug. 29
THREAT, THE	F.25578 ...	Warner-Pathe	65	A	5,964	Robert Knapp ... Linda Lawson James Seay	Handy-size crime melodrama. Passable "second" (C)	Aug. 4	Not Fixed
†TIME MACHINE, THE	——	MGM ...	101	A	9,062	Rod Taylor ... Yvette Minnieux Alan Young	Science-fiction romantic melodrama. Outstanding novelty booking (C)	Aug. 11	Oct. 24
TORPEDO ZONE	F.25645 ...	Archway ...	67	U	7,847	Lois Maxwell ... Renato Baldini Folco Lulli	War-time melodrama. Ticklish booking (C)	Aug. 25	Not Fixed

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children. *British Quota Picture. †In Colour.

CLASSIFIED ADVERTISEMENT RATES

SITUATIONS VACANT ... 9d. per word
SITUATIONS WANTED ... 4d. „ „
FINANCIAL ... ... 1/- „ „
FOR SALE & WANTED ... 1/- „ „
MISCELLANEOUS ... ... 1/- „ „
Caps 2d. per word extra. Box No. 1/- extra.

All Classified Advertisements must be prepaid (except approved accounts) and received by Thursday for inclusion in the next week's issue.

KINEMATOGRAPH WEEKLY
96-98, LONG ACRE, LONDON, W.C.2
Telephone: TEMple Bar 2468, Ext. 271

Please note that we cannot be held responsible for any mistakes arising from advertisements accepted over the telephone

YOU MAY REPLY IN CONFIDENCE TO BOX NUMBERS

To prevent a reply to a box number reaching someone for whom it is not intended, readers may use the following service:

Enclose your sealed reply in another envelope addressed to the Advertisement Manager, and add a list of individuals or companies to whom your letter should not be forwarded. If the box number holder is on the list, your letter will be destroyed.

Please note, under no circumstances can we divulge the names and addresses of box number holders.

SITUATIONS VACANT

ASSISTANT Manager/Operator wanted for Kent coast cinema. Accommodation available.—T., Box 754, Kinematograph Weekly.

EXPERIENCED Second Operator required for Margate. Accommodation. Five-day week.—J. B. E. Cinemas, 52, Dean Street, W.1. Gerrard 8802.

FILM Examiner, female, for 16 and 35mm., required by Imperial Chemical Industries, Ltd. Aged 18 to 21. Permanent and pensionable appointment.—Write, giving full particulars, to the Staff Officer (Women), I.C. House, Millbank, S.W.1.

MANAGER wanted. — Apply, R. H. Godfrey, Empress Cinema, Runcorn, Cheshire.

CHIEF Operator required. — Apply, Manageress, Embassy Cinema, Tenterden, Kent.

PROJECTIONIST. — Reliable Second or opportunity for experienced Third. Top top wages paid. Permanent. Five days only. — Apply, Queens Hall Cinema, Palmers Green 0860.

SMART Cinema Manager wanted, Doncaster area. Preference given to man with technical and operating experience. Salary and commission. — B., Box 761, Kinematograph Weekly.

SITUATIONS WANTED

SECOND Operator desires position, Lancashire coast. Wife as usherette or operator. ACCOMMODATION APPRECIATED.—S., Box 753, Kinematograph Weekly.

FOR SALE

2,500 ASSORTED Wooden Cinema Chair Arm Rests. 1s. each. — Associated Furnishings, 19, Garrick Street, W.C.2. Temple Bar 9797, or Hampstead 2411.

Urgently Wanted

CINEMAS

in

PROMINENT POSITIONS

SUBSTANTIAL CASH FUNDS AVAILABLE

HARRIS & GILLOW
SURVEYORS, AUCTIONEERS & ESTATE AGENTS
VALUERS FOR THEATRES & TO THE CINEMATOGRAPH INDUSTRY
93 & 95 Wardour Street, London, W.1. GERrard 2504 (7 lines)

FOR SALE—continued

NEVELIN A R C RECTIFIER. 300/400v., 2/65 amp. 3-phase, 50 cycles. With spare bulb. — Ritz Cinema, Northampton.

CONTENTS of small cinema, including curtain control gear, screen, tabs, rectifier, 2½in. lenses, nearly new, etc.—Phone: Lyndhurst 2207.

FOR SALE. — 2,000 Cadmium-plated Steel Film Cans, size 13in. o/d x 1.9/16in. internal depth x 22 S.W.G. With slip-on lids. New condition. — W. J. B. Crossman, Technicolor, Ltd., Bath Road, Harmondsworth, West Drayton, Middlesex.

WANTED

WANTED. — Main Curtain Motor and control switch. Details and price to Z., Box 759, Kinematograph Weekly.

WANTED—continued

COMPLETE Equipment required for export. Westar or G.K.19, 20, 21—Presidents or Magnarcs.—R.C.A. or G.K. sound. — Full details to A., Box 760, Kinematograph Weekly.

CINEMAS FOR SALE

CINEMAS for Projectionists. Cinemas wanted. — R. Bovilsky, 34, Batson Street, Glasgow.

THEATRE SEATS

WANTED. — 700, first-class condition, Tip-up Chairs, 20in. centres. Consider smaller quantity. — Full details to Associated Furnishings, 19, Garrick Street, W.C.2. Temple Bar 9797, or Hampstead 2411.

URGENTLY WANTED

CINEMAS

preferably

NORTHERN ENGLAND and SCOTLAND

for Shopping Redevelopment

JOHN T. BELL and SONS LTD.
Builders and Developers
Market Chambers, Market Street,
Newcastle upon Tyne, 1. Tel: 27048

LOCATION FACILITIES

FILM LOCATIONS—MIDDLE E[AST] AND LEBANON. — Equipped cut[ting] rooms and theatre available any ti[me] with or without services of resid[ent] English A.C.T. editor.—Airmail Ron [and] Freeman, Tehran Club, Tehran, Iran.

Displays
of exceptional finish & distinctio[n]

COLTMAN'S
FOR
FRAMES
STILL and POSTER
BACKGROUNDS
CASES & CABINETS
CATEGORY BOARDS
SEAT INDICATORS
INTERCHANGEABLE LETTER BOARDS

Outright Sale or fully maintained and serviced at low inclusive weekly charge

COLTMAN'S
FAIRFIELD WORKS
HOUNSLOW 3265-6

FOR SALE
35mm Morigraf hand camera, turre[t]
3 lenses, 6 magazines, 200'.
£175.0.0
HARRINGAY PHOTOGRAPHIC SUPPLIES [LT]D.
423 GREEN LANES, N.4. MOU 5 41[1]2

IMMEDIATE requirements for export o[rders] in hand, include complete GK 21, 20, 19 [and] 18 equipments. Also Ross/RCA equipm[ents.] Accessories I have got to buy for outstan[ding] orders, include Peerless Magnarcs, Pres[ident] and Universal lamps, Westinghouse s[ingle] phase rectifiers. Write, call or phon[e for] cash offer.

C.W.O. only, refunded if goods returned with[in] days of receipt.
R. SANKEY, REGAL, ATHERSTONE, WARWI[CK]
Tel.: Atherstone 2220/2125/3202